THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

Denise, brought out by Clara Morris at Daly's Theatre on Tuesday evening, is a dreary mass of loquacity, enlivened only by one thrilling situation—at the end of the third act. Alexander Dumas' works are not popular just now. He has been supplemented by Sardou, the master dramatist, whose plays possess in the strongest degree dramatic power and stirring action, besides offering to the observer magnificent illustration of constructive skill. Dumas is a playwright not of to-day, but of yesterday. He is detested in Paris, where the fickle community of play-goers are prone to forget old gods when new ones are set up for idolatry. The author of Camille has been thrust down from the throne where he reigned a brief time, and the author of Fedora sways the sceptre his predecessor could not hold.

Denise lacks action. The dialogue seems interminable. Characters come on and talk for ten minutes or more over some trivial matter, offer their respective opinions regarding it and matters in general, and never by any means hasten the progress of the story. The audience grasps a point in an instant. Wordy proposition, speculation and demonstration are unnecessary, besides being highly monotonous and fatiguing. Denise has these faults, its author having impotently endeavored to construct an interesting play out of platitudes and the frippery of French argument. In Paris a limited circle supported this drama, but the great body critical and the discriminating public at large sat down upon it most unmercifully. A similar fate awaits it here.

The story of Denise, robbed of Dumas' futile attempts to be brilliantly epigrammatic, resolves itself into a substance which may be set forth in very brief space. Denise Brissot is the daughter of the steward of Count Andre. She is loved by the Count, who asks for her hand. Her father feels highly honored by the proposal and consents. But the girl herself, although she returns the Count's passion, will not consent to wed him. She tells him that she has had a child by Fernand de Thausette, a young scoundrel to whom Andre has promised his sister's hand. The father overhears this confession and threatens Fernand with death unless he makes reparation before the altar for the wrong he has committed. This is the one thrilling point of the play. Afterward the Count, with his eyes open to the real condition of things, persists in his determination to wed Denise, while his sister Martha is rescued from her infatuation for Fernand and saved from an evil match.

Clara Morris cannot be criticised very seriously. She is not an artiste in the true sense of the word. She is an erratic creature, gifted with certain peculiarities that fascinate many people, and that carry a heavy burden of dramatic sins. But she delights in slurring the scenes that do not offer opportunities for electrifying her observers. Of course this is done with an object, an object which is obvious to anybody, be he ever so slightly inclined to criticise. But aside from the desire to emphasize strong points by means of this trick, and the consequently inartistic result, it is an imposition upon the audience who go to the play not to see specialties, but round and complete performances. We may be accused of heresy in objecting to Miss Morris' eccentricities at this late day, but we believe that her faults, although they have crystallized should not be overlooked. When she acquires a correct pronunciation, dropping the angularities of speech now so apparent, when she has adopted the manners of the drawing room, the grace associated with the heroines of the modern plays in which she appears, when she has stopped grimacing and trifling during the greater part of the evening with her spectators—then, and not till then, can Miss Morris aspire to be aught else than a dramatic freak, a curious histrionic phenomenon that defies the sacred tenets of art and laughs at established stage requirements and customs. As Denise on Tuesday night she was as fitful, grossly careless and occasionally brilliant as usual. Except in the scene at the close of the third act there was not a moment when the people watching the play were stirred beyond passiveness. Here a speech wherein intense naturalism was conspicuous she aroused for a moment considerable enthusiasm, which was helped, however, very largely by the effective acting of H. A. Weaver, who, in the character of Brissot, combined dignity and feeling. We do not think Denise will become a popular feature of Miss Morris' repertoire. In spite of Mr. Daly's cleverness, the adaptation, like the original, does not present a powerful figure in the role of the heroine. Moreover, merely to see one fine bit of acting the public is not willing to submit to the fate of being talked to death.

Joseph Howarth, as Count Andre, was very fine, displaying at the proper time the kindliness, fierceness and the passionate impetuosity belonging to the character. A better leading actor than Mr. Haworth among the young men now aspiring to that position it would be impossible to find. He is quite as good in pantaloon as in classic parts, and his versatility is accompanied by a carefulness denoting always thought and studious preparation. Frank Losee, as the Count's friend, a sort of philosopher, was excellent, and praise may be awarded to A. S. Lipman. Bijou Heron played Martha nicely, and Mrs. Whiffen was commendable as Madame Brissot. We cannot speak so pleasantly of Effie Germon, who played a designing, match-making mother—and played it badly. There was but one scene used in the four acts—a dingy, ugly interior—which became an eyesore a few moments after the curtain rose. Mr. Daly, it is worthy of note, presented Miss Morris for the first time to a New York audience ten years ago. She had not appeared under his auspices until Tuesday evening for a number of years.

* * *

When Twins was produced at the Boston Museum, last Autumn, the critics and public both pronounced it a stupid concoction unsuitable for presentation to American audiences. Indeed, there were very good reasons for believing that, in spite of its long run there, Twins had already been a failure in London; at all events advices from reliable sources received at the time gave color to that opinion. It was a failure in San Francisco. Notwithstanding the disheartening circumstances, the purchasers of the American right to the piece, Messrs. Simmonds and Brown, continued to entertain a blindly foolish faith in it, and they succeeded in obtaining a metropolitan production for it at the Standard Theatre on Monday evening. Mr. Duff, who had lost a large sum of money in comic opera ventures at this house, was inclined to dabble in farcical-comedy if for no other reason than that it would lighten his expenses.

We may say at once that Twins proved a dismal failure with the first-night gathering on Monday. And never was a more just verdict rendered. The piece is in no respect so humorous as Confusion, probably because that comedy was an elaboration of That Blessed Baby, whereas in Twins Mr. Derrick has struck out for himself and striven to be original. As one spectator cruelly put it, "A spile-driver ought to come with this Derrick. The jokes can never reach home without one."

The piece is in three acts, the fun of which has been built on the compass and rule principle. It is utterly impossible and unutterably tedious. Every attempt at brightness is made in a laboriously mechanical way. Artificiality permeates the lines, and there is not one real hearty laugh from first to last. The character of the Bishop is an offensive travestie, while the vulgarity of his twin, the brother, renders the mistakes of the other *dramatis personæ* quite incomprehenible. The former fault accounts for the coolness with which the Londoners received the affair. The stupidity allied to the very "English, you know," peculiarities of the entanglements are either of them sufficiently strong reasons for the frost that blighted the Standard performance. There is no need of reciting the various complications incidental to the three acts of Twins; they were set forth at some length some time ago in the London correspondence of THE MIRROR. The charitable but lively Bishop, who has a profane and bibulous twin brother, a head waiter at a watering-place hotel, and who is responsible for any number of the latter's peccadilloes through a Dromio-like mixing up of their respective identities, might be made an amusing character by a cleverer pen than Derrick's, and yet the subject savors so strongly of the antique that to arouse a new interest in it would require fresh, quaint and laughable treatment.

On his first entrance John A. Mackay, who played the Twins, received an exceptionally warm welcome, which must have assured him that he had the good wishes of a large number of friends in front. Mr. Mackay is eccentric and thoroughly American from the crown of his head to the toes of his boots. These facts made it impossible for him to play the British Bishop, Titus Spinach, and the Cockney waiter, Timothy of that ilk. Indeed, he did not attempt to assume the accents which ought to go with the parts. In so far as the lines would permit, however, Mr. Mackay was funny, and there was in his habitual eccentricity of voice and manner enough to please those who admire him. Charles Stanley was very stiff and mechanical as Billings, a *parvenu* merchant. Fred Clifton alone presented a truthful picture in an admirable representation of a typical English butler. H. W. Montgomery, who emerges from somewhere after a period of retirement, used a rich brogue as the O'Haversack, a gasconading Irish adventurer. Mrs. Eldridge, as Mrs. Billings, and Olga Brandon, as Edith Gracely, played capably. But the chief praise in the feminine department of the cast belongs to the little English actress Agnes Thomas, who displayed marked cleverness as Lydia Haversack. The two sets used are from the brush of Joseph Clare. They do not do his talents justice.

Manager Duff, it is safe to predict, will be looking shortly for something to replace Twins.

* * *

The return of We, Us & Co. to the Fifth Avenue Theatre was greeted by a house packed to suffocation. The strung together nonsense caused laughter to flow unceasingly, and when the curtain fell there were many aching sides. Ezra F. Kendall, as Mulo Medicus, the "Yap," was, as before, the principal fun-maker. He creates merriment without an effort, and with his part somewhat elaborated, might almost be called the star of the company. Mr. Mestayer, fat and explosive, had merely to exaggerate Mr. Mestayer and thus contribute his share to the general hilarity. He was given a hearty reception on his entrance as T. Willie Rockingham.

Alice Harrison, just added to the cast, was an effervescing Bella Bustle; but the part gave her few opportunities to display her talents. She sang the drinking-song from Perichole with perfect *abandon*. She rollicked through the part in a manner that delighted her numerous friends in the audience. Two other additions to the cast were Mary Gray and Belle Stokes. The latter had little to do as Rosa Perfectus; the former was conventionally proper, but at the same time amusing, as Euphemia Coppergall, the landlady. Theresa Vaughn, as Melinda Magillicudy, was demure and amateurish, but sang sweetly. The gowns she wore brought every opera-glass to a focus. Samuel Reed was extremely funny as the impossible dude with a catch-phrase. W. F. Rochester, as Dr. Pulsiver, was simply a "feeder;" but his baritone voice was an important addition to the vocal department. Marie Bockel looked charming and contributed not a little to the excellent vocalism of the evening. Charles McCarthy doubled on a Tammany "turk" and an Irish Biddy. His Irish comedy was very good from a lower-ward point of view. The improved revolving hotel worked with good effect, and the discomfiture of various serenaders was absurdly comical. The vocalism was a strong feature of the entertainment and drew forth much applause. Popular prices still reign at the Fifth Avenue, and it is safe to predict that We, Us & Co. will do a better business than on its first visit.

* * *

Since Harrigan and Hart moved to the Fourteenth Street Theatre they have never had such an audience as that which crowded every part of the house on Monday night to witness the revival of Cordelia's Aspirations. For the time being it seemed as if the old Comique had arisen from its ashes with the accompanying features of a rollicking opening night. The performers apparently were infected by their warm reception, for they infused unwonted spirit into the performance and cheerfully responded to the encores which each musical number received. In many cases several of these were required to satisfy the patrons of the popular company. There have been many changes, but the old favorites, Mrs. Yeamans, Johnny Wild, Michael Bradley and others still fill their old places. Harry Fisher repeated his success as Planxty McFudd, and Charles Sturgess made a very good Gustavus Lockmuller. Jennie Satterlee is now Mrs. Lockmuller, and ably seconds Mrs. Yeamans as a representative of aspiring Irish character. The rest of the company appeared to advantage. Edward Harrigan, as Dan Mulligan, is as much at home as in any part he plays, and in the second act his embarrassment amid "society" surroundings was capitally done. Mrs. Yeamans' drunken scene was as realistic as formerly, and Tony Hart's Rebecca absorbed a great deal of attention. The piece was nicely mounted. It will have a prosperous run.

* * *

The Union Square Theatre company, as such, entered upon its last engagement at the Grand Opera House on Monday evening. There was a large house. Three Wives to One Husband was given, preceded by Webster's one act drama, One Touch of Nature. The few characters in the latter were all ably rendered. The denouement, in which Constance Belmore (Miss Harrison) recognizes her father (Mr. Stoddart), was especially fine, and it called forth the greatest applause of the evening, the curtain being rung up three times. Three Wives was given with the same vim as at the home theatre. Mr. Mason and Mr. Stoddart carried off the honors among the men. Sara Jewett and the rest of the cast entered heartily into the spirit of their parts and were liberally applauded. The mounting of the piece was poor. No artist would display such wretched taste as that shown in the studio interior. Next week, Evans and Hoey, in A Parlor Match.

* * *

At Niblo's Garden an enthusiastic audience enjoyed the performance of Fantasma on Monday evening. The funny tricks kept the house in a roar. Among those especially deserving the applause bestowed upon them were Signori Pastorini and Pizarello and Kate Davis. James O'Neill will be seen on the stage of this theatre next week as Edmund Dantes in Monte Cristo.

* * *

The People's Theatre was comfortably filled on Monday when Le Voyage en Suisse was given by the Hanlons' company. So frequently have we dwelt upon this performance that it is unnecessary to say more than that it went with its usual bustle and caused ample gratification to those present.

* * *

For the benefit of Herr Bernhard Rank, the able comedian of the Thalia Theatre, there was presented at that house on Tuesday evening L'Arronge's musical comedy, Mein Leopold." This play has always met with great success in Germany, for it tells a story that is full of human interest. As the rich shoemaker, Gottlieb Weigelt, who fairly idolizes his son, Leopold, Herr Rank scored a tremendous success. The blind love which hides from the parental eyes the manifold faults and even crimes of which the petted son is guilty, the insane devotion which seeks for a reciprocal passion in vain; the sinking of all desires, all hopes, all emotions but the all-conquering one of making the life of his adored offspring one immense pleasure-ground, was portrayed with a vividness and realistic power that stamps Herr Rank as a comedian in the true sense of that misused term. While many of his lines were productive of laughter, there were still scenes where the audience were irresistibly moved to tears by the pathos of the heart-broken father. This was especially the case in the scene in the second act, where Leopold upbraids his parent for throwing up his business, as he feels the check a limited income gives to his spendthrift passions. In the last act, where Herr Weigelt is again working at the bench, an old, broken-hearted man, through the crimes of his son, who elopes with a banker's daughter and several thousand dollars, which the father pays back by bankrupting himself, Herr Rank was inimitable. His emotion on meeting the children of the daughter whom he has discarded, his abject humility before the man he has wronged, are all shown with a degree of power positively refreshing in these days of commonplace acting. Herr Rank was ably supported by Herr Wilhelm Stockel as Leopold, Emmy Meffert as Emma, Conrad Junker as Herr Starke, Ernst Geschmeidler as Mehlmeyer and Herr Otto Meyer as Zernikow. The rest of the cast did well.

* * *

Next Monday Helene Dauvray will appear in her play Mona, at the Star Theatre, succeeding the Grau company.—Our Joan, somewhat altered since the first night, the silly incidents of the last act having been wisely cut out altogether, has been drawing good-sized houses to Wallack's Theatre. Miss Coghlan's acting in the title rôle creates very general admiration.—A 250th performance of Adonis at the Bijou will be given in a couple of weeks. There is reason to believe now that the burlesque will celebrate a year's anniversary before the run closes. The houses are large.—Dakolar is doing somewhat better at the Lyceum, having pieced up. The management sit up late reading plays, but nothing has yet been accepted from the vast quantity of manuscripts presented for inspection.—Sealed Instructions is a genuine hit at the Madison Square. The theatre has been crowded nightly, and on several occasions people have been turned away. The piece is the talk of the town.—Dan Sully's Corner Grocery, at Tony Pastor's, has been liberally patronized.—The last week of Favette, at the Union Square, shows no diminution in the attendance. Miss Clayton wins new admirers every night in the part of the waif.—Ixion is still the feature of the bill at Koster and Bial's. This popular resort is always well patronized.—A good many people are attending the final performances of The Bat at the Casino. The new regime begins with Polly on Monday.

Some Stage Costumes.

Whatever may be the adverse criticism on the new-old or the old-new play at the Lyceum Theatre—whether the plagiarism is from one source or another, it is certain that there is nothing old or hackneyed about the costumes. In the first act Sadie Martinot wears an ecru batiste—one of those charming lace combinations in which Oriental lace figures so largely. It is made in the most becoming manner. It was supposed to be a travelling dress, but a *bona fide* travelling dress would look much too sombre on the stage, as a stage dress of the same would be out of place in a car or steamer, Miss Martinot looked very piquante in it, and that was all that was required.

But it was reserved for the second act, in the dress she wore at the wedding, for her to captivate all hearts. The costume was in not only perfect taste, but fitted most exquisitely. The train and corsage was of ivory satin, the latter, finished with a *berthe* of tulle; no sleeves. The front was of lace, caught down with ornaments made of amber beads, the effect being wonderfully pretty. Long ecru gloves, reaching nearly to the shoulder, and a superb fan of pale-pink ostrich plumes on pearl sticks, completed a costume that more than one lady sighed for.

In the third act a pretty little country dress of combined laces and blue and gold striped material was worn. The bouffant back and the waist were both of the striped fabric. The corsage, cut V-shape, filled in with lace, sleeves to match, and the whole costume indescribably bewitching, seemed peculiarly adapted to the fair wearer. But as in contradistinction to this picturesque little affair, the dress in the fourth act fairly took one's breath away. "Just fancy," as the Rev. Ed Spaulding ejaculates in The Private Secretary, a cardinal train and body both of plush. The front of cardinal satin with gold balls arranged entirely across the front. Angora passementerie, with grass fringe of the same, finished this dress, which in fabric, design and effect, could not be equalled.

It is needless to say the bonnets with these various costumes were the prettiest, most coquettish little creations possible. For faces like the charming soubrette at the Lyceum such bonnets are the only fit surroundings.

Viola Allen is out of the cast now but a brief description of her costumes will not be amiss. She appeared in the first scene, in a perfectly correct riding habit of black, an irreproachable high hat and long black veil—the severely plain regulation costume. But Miss Allen looked very well in it, and as we get our fashions as much from the stage as any other source, we expect to see many a reproduction among the fair equestriennes this Spring in the Park. In the same scene a pretty little costume of pale pink and cashmere as a house dress was worn, simply but becomingly made, the overskirt tucked, and a Fedora front to the corsage, with a little finish of lace. Her wedding-dress, while the usual conventional costume, was extremely French in its severe simplicity. Of white brocade of a Japanese pattern, the train was long, the corsage high and plain, the sleeves the same. The skirt was cut open over a petticoat of plain white satin, and adorned with a row of orange blossoms reaching to the feet. The same blossoms were worn on the corsage, and the hair finished by a veil of tulle. The whole dress was characterized by simplicity and good taste.

In the last two acts Miss Allen wore a costume of pale-blue plush of the delicate sapphire shade, adorned with three jabots of lace down the front, and finished with a knot and loops of blue satin ribbons on one side—a very sweet, pretty dress.

What shall be said of Maud Banks' dress? A sort of Mephistophelean combination of red and black, very well suited to the character she portrayed. She gave the impression desired, spite of the disagreeable part she had.

MISS DAUVRAY'S DRESSES.

In the first act Miss Dauvray wears a white satin skirt (short) completely covered with drapery of white crystal lace. A pale-blue princesse of ottoman silk forms the train. In front it is cut into a Zouave coat; panels of the pale-blue on the hips are pleated; a vest of crystal beads with a navy-blue belt of velvet; the entire edges of the coat are bordered with large turquoise beads; elbow-sleeves with a fall of white crystal lace; with this costume turquoise jewelry is worn.

Another costume is of *eau de nil* satin covered with tulle *perli*. A garland of crushed pink roses extends from the top to the bottom of the skirt. The corsage is deeply pointed with a bodice of darker velvet, also adorned with a garland of roses. One side of the corsage is completely covered with diamonds. The sleeves are looped with the same.

In the third act the lady wears a white satin completely covered with tulle and adorned with white hyacinths; also a heavy fringe of the same flowers. The corsage is of the same white satin, adorned on one side with hyacinths. Silver loops finish this beautiful costume. Diamonds are also worn.

In the fourth act she wears a costume of heavy cream satin; a front of oriental lace adorned with blue and gold tassels.

In the second act she wears a ball dress of *crêpon* of a lovely *saumon fâde*, the skirt in loose *bouillons*, fastened with *crushed merquintes* and white satin loops. The satin corsage is deeply pointed and finished with a body belt of white satin, finished with a berthe of the *crêpon*. The shoulders are tied with white satin. The jewels for this costume are pearls. The wrap to be worn with it is magnificent. A cardinal velvet *épingle* in old gold, bordered with Russian fur. It is very short in the back. The sleeves are of plain cardinal ottoman silk, with a hood and drapery of superb white Spanish lace. The waist with this is of pale blue, embroidered in all the oriental colors. The sleeves and Turkish vest are also of lace.

Another of Worth's costumes is of wonderful design. It is of golden bronze satin stripe, alternating with a sunrise pink stripe of plush; princesse back of plain satin of the sunrise pink, partly covered with sashes, which begin at the shoulders and crossing at the waist form full paniers and are then gathered behind; a sash of blue moire fastens the waist; a little vest, collar and cuffs of pale-blue *crepe de chine* completes the costume.

Another beautiful costume is of pale-blue *crêpon*, now so much worn in Paris. The skirt is in loose draperies fastened with white satin loops. A tunic of pale-blue satin, brocaded in white marguerites, is draped with blue lace, embroidered with gold. The corsage is cut decollete, and finished with a sash of white morse falling in loops on both sides. A magnificent costume, also from Worth, is of flame-colored silk, long train. The front, cut princesse, is of brocaded velvet, the same shade, and is finished with a square bodice. A little *gilet* of gold lace falls over and between the bodice, bordered with real garnets; leg-of-mutton sleeves, also finished with garnets. A Rubens hat goes with this, trimmed with yellow plumes. A wardrobe, several glimpses of a wrapper with a back of dregs of wine velvet and front of pale pink satin covered with Newport print. Also a lovely evening dress of pale heliotrope *crêpon* and Ottoman silk, adorned with velvet violets of different shades. A gorgeous wood color brocaded velvet is combined with pale gold satin and finished with irridescent birds, superb wraps of gold embroidering on white satine trimmed with white chenille and gold fringe. Another, of pure white plush, was finished with white satin sleeves trimmed with down.

A wrapper of white gros-grain was elegant; made princesse, draped in front with white Angora lace. Over this is worn a Russian pelisse of white velvet, the front lined with Chinese crumped-cat fur, forming a border to the pelisse. It is held together with white silken cords strung with carved ivory balls, forming a most unique and effective trimming.

Slippers, hats and fans to match accompany these costumes. Miss Dauvray has a trunk filled with nothing else but slippers and shoes.

McCaull and the Casino.

On Saturday night John A. McCaull's connection with the Casino is severed. But he avers that he has not given up all hope of again managing his company there. He states that overtures have been made to him to agree to a compromise and continue. The litigation is not yet closed, but it is understood that the Aronsons are practically masters of the situation.

McCaull produced The Queen's Lace Handkerchief at the Casino for the first time on Oct. 1, 1882, for one week. Then the house closed until Dec. 13, and it has been running with almost uninterrupted success ever since. One or two failures were produced and withdrawn. The roof-garden was opened July 9, 1883, and it has been a great drawing-card during warm weather.

The Giddy Gusher.

That black spider who taught my old friend, Robert Bruce, the famous lesson of "Try, try again; if at first you don't succeed, try, try again," would have made a miserable failure if he had reserved his instructions for this epoch and tried it on with me. I could never be taught to try, try again. If at first I didn't suceeed I should try something else blessed soon. Here's this Mrs. Ver Planck. According to Mr. Palmer, she's been firing plays at him with undeviating persistency for years, until finally she hit him with Sealed Instructions. Here's Rowe brings out a play called Smiff, that very properly should have been the close of all future efforts in that direction. Undaunted, he tackles it again and produces Beauty. Leave him alone; he'll come up smiling to the scratch for another round with his old enemy, and, like enough, in some unguarded moment, he'll down him.

If I failed as a burglar to get away with the church silver one night, I should climb in next Sunday as a minister and preach a red-hot sermon from the text "Thou shalt not steal." There's no spider about me. A Croton-bug could break his back in trying to inculcate moral lessons in yours truly. A cockroach would perish miserably before I would deduce one instructive idea from his capers.

* * *

"Fresh fields and pastures new." When I fail to pull up any flower with the first handful, you should see me take a fence. But, then, your Gusher can't sympathize with the defeated and persevering, because she has never been identified with but one failure, and she won't mention his name; but she cannot realize how any one can hammer away at one thing, as she sees some people, and tackle failure after failure. Now, there's the play of Twins. Instead of being discarded at once as unworthy the effort of production, it has been under consideration with every low comedian on the stage for a long time. One reading sufficed. To them it was rubbish, but the managers stuck to it, and thought of doing it Summer after Spring and Winter after Fall. Thank fortune the Twins are born, and both have marasmus that will defy nursing and doctoring. The usual little epitaph will be in order shortly: "Since so early I was done for, I wonder what I was begun for?"

* * *

Mr. Mackay is esteemed as a funny man, I believe. He's one of those comedians in whom I can always hear wheels. They are beautifully greased in some pieces, and he goes like Wilcox and Gibbs' automatic noiseless—but to machine work. I knew when he tackled the Twins what mechanical little cusses he would turn 'em out.

Old Burton or old Blake were the boys for that idea of bishop and head waiter done by one actor. The first play I ever saw in New York was one in which dear old Blake played a sea-sick man who cascaded his teeth into the briny flood. Did I believe he was making believe? Never. I knew that Mr. Walcot was a splendid actor. I felt sure Mrs. Vernon was an excellent actress; I was aware Mrs. Hoey received pay for her brilliant work; but that Mr. Blake, a mere fat old man, had strayed in among them in search of his lost teeth, I was equally certain of.

* * *

Ah! there were no wheels audible in that wonderful old man. There's never the faintest sound of machinery in Mrs. Gilbert of Daly's. There's never any creaking in anything John Drew does. You don't see any wires when Nat Goodwin goes up stage. There are no strings hanging out of Dixey's performance. The keyboard is well out of sight in all the tunes Francis Wilson plays. But there is a lot of unfunny people in the funny business, and dear Mr. Mackay is one of them. Therefore when the inflated Mansfield cut himself out of Duff's good graces and Mackay cut in, the Twins were provided with a first-class undertaker. Cut and come again, Mr. Duff. From all accounts this Skating Rink with Nat Goodwin is uproariously funny; that is, Nat with his imitations and sketches and interpolated acts, has made it so. Send for him after the funeral and let New York have a final dose of rot. I think such pieces as We, Us & Co., Over the Garden Wall, Skipped, Rag Baby, Kindergarten, Vacation, Parlor Match, The Tin Soldier and the Skating Rink will do more to bring about a visitation of the cholera than the garbage-boxes of Baxter street this season. I hear of a dozen [illegible] plays, process of construction, getting ready to go out this Fall; but with this Summer the carnival of rot will end, and such very clean people as George Knight, Nat Goodwin and Jennie Yeamans will be relegated to their proper places. Nat is making more money with the idiotic Rink piece than he did with The Member from Slocum, which was a clever play in which he did some capital character acting.

George Knight is doing a better business with that confounded Over the Garden Wall than he ever managed to do with the Baron, and the Baron was a charming play, and his performance of Rudolf as good a bit of humorous and pathetic dramatic work as any man ever did.

* * *

I have seen so much of this drivel put together and called by fancy names and played by decent people that I have come to think of a seat in a theatre and in a dentist's chair as equally pleasurable situations. What a revelation of fun and wit and clever plot that delightful Night Off is. Every one of the crop of funny pieces now on the road rolled and welded into one couldn't approach the fourth act of A Night Off. If Mr. Daly, like the manufacturers paid a commission to drummers, I should come in for an awful whack, as I have had a procession forming for that box-office ever since the first night when I delightedly sat and laughed as I never expected to again in a theatre.

I think in the English version of Nanon we have a good time before us; but pending its production we shall suffer. Our friend Polly is about as dismal a thing as that untimely Vicar of Bray that was aired by Solomon at the Bijou; and who that remembers the disappointment Lillian Russell was in Methusalem looks with anything but uncertainty to the developments that will be made in the military dress of Polly, now she has accumulated so much more flesh on those always thick legs of hers.

* * *

Has any one noticed how few poems and odes to Spring this season has brought forth? Generally the papers of April bristle with plaintive verses in which the vernal beauties of the author and the Spring-time are put forth with equal strength. In view of a supposed want, I grind you out a little poem which Dixey can recite with great effect.

LAST SPRING.
Little horse-hair sofa
In a parlor stood;
Youth and maiden sparking.
So-fa—so good.

THIS SPRING.
Little crib and baby,
Making lots of bother,
Stands in place of sofa.
So-fa—no farther.

Pottier and Stymus may want me to write up the rest of the parlor furniture—for freight and passage apply on board.

* * *

Is it necessary, dear MIRROR, after this desultory communication, to say that your faithful Gusher is under the weather? that the villainous vegetable colds and fevers of early Spring have her in their clutches; that she is so broken up by typhoid pneumonia of a diphtherial character that the New York Hospital ain't big enough for her? But your Gusher is an infringement on Goodyear's patents, and will be up as chirp as a new-born grasshopper next week. For this she is yours very weakly,

THE GIDDY GUSHER.

Prospective.

The prospects of change in the management of city theatres next season are few. At the Casino there will be a revolution, of course. Rudolph Aronson has some original ideas, with which he intends to experiment. He will have entire control, and will be responsible to the stockholders for the future of the Casino.

What Manager Duff will do at the Standard is not divulged. He maintains that he will stick to it and produce comic opera despite his varied luck. He is now going over the score of Gilbert and Sullivan's new Japanese opera, and should he decide to purchase, it will be the opening attraction in September.

Hyde and Behman will continue to run the New Park as a variety theatre and museum.

The Damrosch Opera company will renew their occupation of the Metropolitan Opera House. One of Rice's attractions will re-open the Bijou in August. A new play will open the regular season at Daly's.

Wallack's will re-open with a new comedy by Henry Guy Carleton. John Stetson has been so successful with farcical attractions at the Fifth Avenue that he is rebooking most of them. He will play them at popular prices.

The auditorium of the Comedy Theatre is to be lowered. A proposition to give a season of Charles H. Hoyt's farce-comedies is being considered.

At the Madison Square Theatre, Manager Palmer will re-establish, upon a small scale, the success of the Union Square under his management. He will very probably have another theatre. At least he so stated to a MIRROR reporter.

The Grand Opera House will be run as at present, as also the Third Avenue and Tony Pastor's, Harrigan and Hart will remain at the Fourteenth Street Theatre. Niblo's will return to the spectacular, Harry Miner is content with the success of the People's. The Thalia will keep the present stock company to support foreign stars and produce new operas and plays in German.

The two most important openings next October will be the Star and Union Square Theatres. That Miss Anderson will have a brilliant season at the former cannot be doubted. The Union Square will be the scene of the metropolitan debut of Margaret Mather.

The Poe Memorial.

On the fourth of May a monument will be erected in Central Park, at the Metropolitan Museum of Art, to the memory of a famous American author—the author of "The Raven" and "The Gold Bug"—Edgar Allen Poe. This monument is a lofty and magnificent tablet, placed on broad marble steps; a bronze bas-relief of Poe is conspicuous at its centre, and the poet's head is surrounded with a laurel or oak wreath, which is held in the left hand of a colossal female figure. This figure is extremely graceful, while the bas-relief of Poe is a brilliantly effective work in sober portrait-sculpture. It is quite possible that the memorial, as a whole, will be called conventional by certain critics—critics who are not disposed to regard Richard Henry Park, the sculptor, with kindness; yet, while the memorial is undoubtedly conventional in the general design, its simplicity and beauty are impressive. The figure of the woman is a charming conception, built on a charming model. The top-piece of the tablet is rather insignificant. It suggests nothing. Yet, on the other hand, it takes little from a delightful artistic effect. I am not sure what my friends, the critics of painting and sculpture—particularly those who are in love with St. Gaudens and Olin Warner, and who have convinced themselves that J. Q. A. Ward is not a sculptor—will say about Mr. Park's accomplishment. But I am quite sure that the monument is not altogether unworthy of its purpose.

William Winter wrote the inscription—not including, of course, a quotation from Horace—on the marble. Actors and those who are interested in the stage will read this, probably, with a little pride. I quote it here:

This Memorial, expressing a deep and personal sympathy between the Stage and the Literature of America, was placed here by the Actors of New York to commemorate the American poet, Edgar Allen Poe, whose parents—David Poe, Jr., and Elizabeth Arnold, his wife—were actors, and whose renown should, therefore, be cherished with peculiar reverence and pride by the Dramatic Profession of his country. He was born in Boston, the 19th of January, 1809. He died in Baltimore, the 7th of October, 1849. He was great in his genius; unhappy in his life; wretched in his death. But in his fame he is immortal.

"Saepius ventis agitatur ingens
Pinus, et celsae graviore casu
Decidunt turres, feriuntque summos
Fulgura montes.

When it was proposed, nearly five years ago, to erect a monument to the memory of Poe, an inventive and enterprising person who had written a biography of this distinguished author, suggested that, as Poe was the son of David Poe and Elizabeth Arnold, it might be worth while to ask help of the Stage. He made that suggestion at first to Mr. Edwin Booth, who, good-naturedly and guilelessly, consented to do what he could for a Poe Memorial Fund. The enterprising biographer went to work immediately, and, with the assistance of several men who had influence and who admired Poe, arranged a very pleasant entertainment, which was given at the Madison Square Theatre on the afternoon of June 28, 1880. That was the beginning of the Poe Memorial business, which was, at the start, harshly ridiculed by many who were unable to understand why the time and labor of actors should go to the building of a monument in honor of an American poet. It is possible that the plan was injudicious. Nevertheless, the work went on, and scores of actors seemed to be willing to help it on—especially actors like Mr. Booth, Mr. McCullough, Mr. Jefferson, Mr. Florence, Signor Salvini, Miss Morris and others who are in the front rank of their profession. The Poe Memorial Fund became, therefore, an actors' fund, and, in spite of the fact that there have been private contributions to the fund, it is the actors of New York who, above all, will be honored at the unveiling of the Poe monument. It is they who, by their generous efforts, excited public sympathy and won public support for an object which cannot fail to command respect. The monument in Central Park will last to their credit—and to the credit of civilization. I venture to say that, while many of us at home may underrate the labor that has been done by the stage and by a few disinterested men for Poe, the broad intelligence of France, England and Germany will applaud it heartily.

The first entertainment for the Poe memorial, given at the Madison Square Theatre, comprised a reading of "Annabel Lee," by Harry Edwards; songs by the Swedish Lady Quartette; a reading of "Shamus O'Brien," by George Clarke; a piano solo, by Frank Gilder; a song, by Nellie Summers; a recitation, by F. C. Bangs; a song, by George F. Conly; a recitation of "The Raven," by Steele Mackaye; a sonata, by Mlle. Bianca Lablanche (Blanche Davenport); a harp solo, by Maud Morgan; the sleeping-walking scene from "Macbeth," by Clara Morris; and Katherine and Petruchio, acted by Edwin Booth, Thomas Whiffen, M. J. Davean, Murry Woods, George C. Jordan, John Matthews, T. F. Brennan, Lysander Thompson, Effie Ellsler and Louisa Eldridge.

This was a very successful commencement. But the second entertainment, given at Booth's Theatre, on the afternoon of February 11, 1881, was still more successful. This, like the previous performance, was under the direction of A. M. Palmer, with Leon J. Vincent as stage manager. The fund, it was then announced publicly, was in the vigilant charge of an executive committee composed of fifteen persons—Edwin Booth, William Winter, Algernon S. Sullivan, Frank H. Carpenter, and the present writer, among others. The programme of the performance at Booth's Theatre comprised music by Widmer's orchestra and Gilmore's Band, a reading of "The Bell;" by Charles Roberts, Jr.; Betsy Baker, acted by John T. Raymond, Lewis Baker, Louise Sylvester and Cecil York; a reading from Henry V., by Locke Richardson; a song, by Signor Tagliapietra; the sleep-walking scene from Macbeth, by Clara Morris, Louisa Eldridge and Thomas Chapman; violin solos, by Signor Carlos Hasselbrink; the screen scene from The School for Scandal, by Rose Coghlan, John Gilbert, Osmond Tearle, Gerald Eyre and H. J. Holliday; the second act of Sullivan, acted by Salvini and his company; readings from Poe, by Nellie Holbrook; a song from Poe, set to music by Caryl Florio, sung by the Hatton Quartette; scenes from The Colleen Bawn, acted by Dion Boucicault, Mrs. Boucicault, Charles Wheatleigh, Nelson Decker, T. E Morris and Louisa Eldridge; song by Catherine Lewis; song from Olivette, by John Howson, and the second act from Our Boarding House, acted by Leonard Grover and his company.

The third entertainment, given at the Union Square Theatre on Thursday afternoon, December 9, 1881, provided an original overture by Tissington; a reading, by Charles Roberts, Jr.; the third act of The Snake Charmer, by Selina Dolaro and the Audran Opera company; a cornet solo, by Annie T. Berger; the wooing scene from Richard III," by John McCullough and Kate Forsythe; the third act from Frou Frou, in which Agnes Ethel made her reappearance; Joseph Jefferson, as Golightly, and a reading, "I Was With Grant," by W. J. Florence.

A last entertainment for the benefit of the benefit of the Memorial Fund was offered at the Academy of Music on the evening of April 23, 1882. A misunderstanding having arisen, while this entertainment was in rehearsal, between members of the old committee, a new committee was formed, made up of the following persons: Hon. John R. Brady, H. W. Benham, J. W. Davidson, Gen. C. E. Furlong, Fletcher Harper, G. E. Montgomery, A. M. Palmer, Thurlow Weed, Lester Wallack, William Winter and Algernon S. Sullivan. The entertainment was presented successfully, under the patronage of several ladies—Mrs. William Winter, Mrs. William Pell, Mrs. Botta, Mrs. di Cesnola, Mrs. George B. McClellan, Mrs. R. O. Doremus, Mrs. B. H. Van Auken. Through the persistent efforts of three or four members of the community, assisted chiefly by Mrs. Van Auken, the performance at the Academy was brought out of the chaos which, for a while, appeared to be its unpleasant destiny.

On June 16, 1881, Algernon S. Sullivan, one of the most highly esteemed members of the community, was elected President of the Executive Committee, succeeding William F. Gill, who had resigned his position as chairman and had withdrawn entirely from the Memorial enterprise. On June 27, 1881, an art committee, consisting of Messrs. Sullivan, Winter and Montgomery, was chosen and was vested with power to enter into contract for the construction of a monument. The money which had been collected was placed in the care of A. M. Palmer and M. H. Mallory. Richard Henry Park, an American sculptor, who has his studio in Florence, offered to construct the monument, and was highly recommended as an excellent workman. His offer was accepted finally, and, after two years of labor, he has completed his important task. The unveiling will occur in the large hall of the Metropolitan Museum of Art on Monday afternoon, May 4, at three o'clock. The ceremonies will be brilliant and appropriate. There will be addresses by Algernon S. Sullivan, Edwin Booth, Gen. di Cesnola, and probably Joseph Jefferson or John Gilbert. There will be music by Gilmore's Band and by an orchestra under the direction of Richard Henry Warren. There will also be readings, and an original poem by William Winter. It is believed that at least six thousand persons will witness the ceremonies. Invitations have been sent to all the actors and authors of the country—although the American authors have shown an unpleasant and ungenerous disinclination to help forward the Poe Memorial. Invitations have been sent, I may add, to famous European poets, writers and scholars.

Something, then, has been done, after all, for a great American, whose nature had those faults and vices that humanity is in bondage to, but whose genius—an indestructible power, an almost inhuman thing—still holds fast to our memory. And the stage, not literature, has done justice to Poe.

GEORGE EDGAR MONTGOMERY.

Professional Doings.

—Emma Hanley has been engaged for Polly.

—E. A. Aiken has been engaged for a part in Polly.

—T. J. Martin has left the Kimball Opera company.

—Frank Curtis has come to town from Portland, Me.

—All of Clara Morris' support at Daly's are American-born.

—Harrison and Gourlay have shelved Domestic Earthquakes.

—Norman Campbell has joined the Lizzie May Ulmer company.

—Marsh Adams, the original Old Black Joe, is seriously ill in Indianapolis.

—George Morton is presenting his play, His Sin, in Brooklyn this week.

—J. C. Kenny has been re-engaged as musical conductor for Roland Reed.

—Robert Clifton sailed for England on Tuesday. He will return in September.

The Meigs Sisters Quartette appear in concert at Chickering Hall on Saturday night.

—John Mazzanovich is going to [illegible] do some scenic work for Manager [illegible].

—Osmond Tearle and J. C. [illegible] their wives, leave for England early [illegible].

—It will be nearly six months before M. B. Curtis and his company are again due in New York.

—Charles Benton has been engaged by George C. Miln as business manager for three years.

—Horace F. Emens painted the principal scenery for Sealed Instructions at the Madison Square.

—W. H. Daly and A. W. Maflin will remain as stage managers with McCaull next season.

—The Gillette Private Secretary company is resting this week preparatory to its California tour.

—Jules Levy is to be presented with a diamond star before he leaves for a tour of Continental Europe.

—Robert Gourlay is arranging for some surprises in Harrison and Gourlay's attractions for next season.

—Thatcher, Primrose and West's Minstrels did not have the business at the Fifth Avenue that they anticipated.

—Thomas Barton, of Wallack's Theatre, will leave for England on a six weeks' visit at the close of the season.

—Tony Pastor and his company appear at his Third Avenue Theatre next week, following McFadden's Spirits.

—Manager Colville says he will go to England this Summer. J. C. Duff, of the Standard, also contemplates a voyage.

—Harold Fosberg is seriously ill. The symptoms are those of Bright's disease. He is gone to his home in Washington.

—Agnes Hallock thinks of accepting an engagement in melodrama. She has recently declined several offers for burlesque.

—The Crimes of London company has gone to pieces, but an effort is to be made to reorganize it for the dime museums of Canada.

—Henry E. Dixey and Thomas Nast will give a performance in aid of the Polonski Fund at the Bijou Opera House next week.

—M. W. Hanley's company will remain the season in two weeks. Edward Harrigan is making several changes in Are You Insured?

—Edward Aronson was surprised last week to learn that he was a winner in the Louisiana Lottery. He purchased a ticket some weeks ago.

—The first dramatic attraction to appear at the Odeon, Cincinnati, will be Mme. Janauschek's company, which opens there Thursday night.

—Eugenia Lindeman has been specially engaged to play the part of Justine in Only a Farmer's Daughter at the People's Theatre next week.

—Two-thirds of the house for the first night of Polly has been sold, so the treasurer of the Casino states. But three of the stalest boxes are unsold.

—Muldoon's Picnic is being played in England by Wheatley and Traynor. They describe it as "the latest and greatest transatlantic success."

—Agnes Maynard, Willard Brigham and Charles Brooke have left the Wesnerle Street company to join the Summer stock company at Columbus, O.

—Edwin H. Low has left the American and Colonial Exchange and opened a World travel office on Broadway. He has already booked many professionals for Europe.

—Mrs. General Tom Thumb that was, with her husband, Count Magri, and Baron Little-Finger, have left for the Count's home in Italy. They will remain there all Summer.

—Sallie Cohen, who has been playing the role of Kitty Blake in Dreams, has withdrawn from Jacques Kruger's company. Miss Daly, a sister of the Daly Brothers, replaced her.

—The father of Josephine Intropidi requests that the marriage of his daughter be noticed. The event took place over four months ago in Boston. The lady is now Mrs. Edward J. Clancy.

—Zozo played in Lowell last week to the largest low-price business of the season—from ten to fifty cents. On several occasions the house was unable to accommodate the crowds.

—This (Thursday) evening Fanny Hunt is to give an entertainment at Chickering Hall in honor of Shakespeare's Birthday. There will be Shakespeare recitals in costume and Shakespearean songs.

—Owing to Corinne's success in comic opera, Jennie Kimball will dispose of her stock of musical comedies. The Merriemakers are doing a very large business in week stands of interior Pennsylvania.

—Townsend Percy informed a reporter yesterday that early in September he will embark in a manufacturing business for which his family have patents and machinery. He proposes to take a benefit ere then.

—On Thursday night Emma Carson was so ill that she fainted in the wings of the Bijou stage. A lady of the chorus played her part for two nights. Gracie Wilson has left the company. It is almost definitely settled to run Adonis all Summer.

—The Summer comic opera season at the Grand Opera House, Milwaukee, opens on June 7. The Thompson Opera company will play there ten weeks. Before the opening the house will have undergone a complete change to suit it to the purposes of Summer entertainment.

—There is open time in April, May and June at the handsome Uniontown (Pa.) Opera House. The seating capacity is 1,100, and the house is supplied with all modern improvements. During this season over seventy attractions have appeared in it, and the average business has been excellent.

—The Dalys close season in Brooklyn next week and take a vacation until the latter part of September. This has been their best season. W. J. Chappelle has gone to Great Bend, Pa., for three weeks' fishing. He will take Henshaw and Ten Broeck on the road for a Summer season of week stands in rewritten Tactics.

—It was recently stated that Norman Campbell had left the McKee Rankin company. E. D. Price writes us that no such person was ever connected with the Rankin company. The only change since leaving New York was the withdrawal of Alma Stuart Stanley, who is replaced by Isabel Morris, late leading [illegible] the Baldwin stock.

PROVINCIAL.

BOSTON.

The Second week of the German opera season began on Monday with a presentation of Die Walknere, which was repeated on Thursday night and at the Saturday matinee. At the first and third presentations the house was literally packed and there were but few seats vacant on Thursday. The Wagner craze seems to have struck Boston very hard. As to the opera itself, I rather enjoyed it on the whole as a novelty, since I had never heard it before, but I could not go into raptures, though I hope I am catholic enough to appreciate at its true value (to me) any and all forms of music. I could not help but think of the many times I had heard Italian operas given by a company of mediocrity, and extracted a great deal of enjoyment from them, and then reflect on what an execrable performance they would have made of this Wagnerian music drama. It is comparative truth, after all, that rules the world in art of whatever phase. The success of Die Walkuere, I think, was owing to the strength and fitness of the people engaged in it, and, secondarily, to the inspiration of success assured from the outset. Anton Schott's Siegmund, Anna Slach's Sieglinde and Amalia Materna's Bruenhilde were, in plain language, ideal personations. No amount of disbelief in Wagner's theories could prevent a keen enjoyment of the work by these three people, or a distinct and vivid memory remaining in the mind for many a day. Schott has been heralded and Materna lauded, but their acting was no finer than that of Slach, a certain half amateurish way and expression of coldness about her not only standing her in good stead in her terrible character, but heightening the effect of wild, brutish passion in Schott's Siegmund. The cast was simply and superbly perfect. The other repetitions of the week were Lohengrin, 14th; Tannhaeuser, 15th, and Fiddie, 16th. Saturday was an off night decidedly. La Dame Blanche was given, with not one of the well-known people of the co. in the cast, and yet a very creditable performance was given. Possibly the melodious, sunny music came with such relief after the Wagner upheaval that one condoned unthinkingly many faults; but certainly I enjoyed the evening very much and was sorry when the curtain fell on a delightful opera and a highly successful season.

Siberia, given at the Globe Theatre during the week, is one of Bartley Campbell's best plays in the matter of exciting incident, and one of the worst in dialogue, which possesses almost no literary merit whatever. But it appeals strongly to commonplace people of strong prejudices and passions, and many good sentiments in cheap and tawdry form call down the house adroitly night after night. Atkins Lawrence as Nicolai, the student, does a bit of acting that is evenly good throughout. Adele Belgarde, as Sara, is very natural and good in the main, and at times more than good, a certain intensity and earnestness that she displays evidently studied from life rather than stage precedents. Emma Vaders should school her voice if it is naturally like Maggie Mitchell's; or, if it is not, and she must imitate somebody's voice, let her take some other person's, because we all tolerate her voice because she is Maggie Mitchell. The rest of the cast will not bear praise unless it is spread on very thinly. A very good business has been done during the week.

A Tin Soldier has been the attraction at the Bijou Theatre the past week, and the business done has been good from the start, increasing each evening. The scene being mostly laid in the kitchen, with plumbers, servants, etc., as the principal characters, the wit indulged in, as may be supposed, is not very brilliant or refined, though it is clever of the kind and at times uproariously laughable. There is a great deal of horse-play in the action, and much that is above horse-play. There are no puns in the dialogue, the author probably being frightened at his own terrible examples in the names of characters. One of the people, for instance, is Brooklyn Bridge, which is doubtless very funny when you get on to it. [P. S.—I have not got on to it yet.] The name of Carrie Story, a neighbor's domestic, who is a tale-bearer, makes a clever pun. Others are good, and the author should not have become discouraged. A load of coal is dumped on a man in the cellar, a dipper of water is dashed in his face by a boy washing windows when he incautiously looks out, and at both incidents there is much merriment in the audience, which would indicate that the author understands his audience better than I do. I never saw the lady of the house in the city do a washing yet, especially with a silk dress on, which may be my misfortune, though I doubt it. But, in spite of all faults, the play is a clever farce, and is well interpreted by a co. of more than clever people. Amy Ames as the servant does a bit of acting that is positively great, the seriousness with which she goes through a rather vulgar dance being absolutely one of the best interpretations of character I ever saw. Marion Elmore, as the maid-of-all work, and Rachel Booth, as the girl next door, are also clever, the former as sprightly and vivacious as when she appeared as one of the Babes in the Wood in the palmy days of the Colville Folly co. Leonard Grover, Jr., as the plumber, Harry Conor as his apprentice, Fred. P. Ham and others do their parts well and assist in making an evening of uproarious fun for the majority of the audience.

The Redmund-Barry co. continued to constantly increasing business at the Boston Museum.

A Prisoner for Life continued at the Park by the Union Square co. to large houses.

James H. Wallick did a good business at the Howard Athenæum in The Bandit King.

Variety at the Boylston Museum.

Items: By the way, I want to speak a good word for Manager Reno, of the Damrosch Opera co. His uniform courtesy was remarked by a number of people in my hearing, and I can add my testimony to any that is offered. Nevertheless, I could but smile when I reached my seats on the Die Walkure night to find them in the very front row, within six feet of the nearest of the three drums. Did he know of my anti-Wagnerite feeling and desire to punish me? Or did he wish to convert me by showing me it was not so terrible, after all? I give it up, but I stuck to the seat manfully through the entire evening. A journalistic friend came down to see me after the second act, and I told him if the orchestra would only play some selections from Il Trovatore, Faust or some of the other sweet Italian chestnuts before the curtain was rung up, I could take in the third act with more fortitude. He threatened to print the remark, so I am constrained to give it away myself.—La Dame Blanche, which closed the season of German opera in Boston, had its first presentation here on this occasion since about 1864 or 1865, when, singularly enough, it was given by a German co. under the direction of Carl Auschutz.—The similarity of the plot of The Bells of Corneville to La Dame Blanche would lead one to suppose that the librettist of the former had been an admirer of the latter opera, unless, perhaps, he went to the prime source, Sir Walter Scott, as did Boildeau's librettist.—J. A. Herne has closed his Hearts of Oak season and is in Boston.—A host of volunteers will take part in the testimonial to George and Nellie Everett at Tremont Temple May 5. Laughter will be let loose where Everett goes.—A first-class co. in light opera will open the season at Oakland Garden about the middle of June.—Frank Mayo will give Nordeck in Boston for the first time after the Mapleson opera season.—One of the Sunday papers states that "during the Summer, Frivolity will be re-written for the Leopolds by an American dramatist." What, again?—Rose Stewart, Leopold Lichtenberg, and the Germania Quartette, returned to Boston Saturday after a very successful concert tour through the West.—The celebration of the fiftieth anniversary of Mrs. J. R. Vincent's appearance on the stage for next Saturday, is attracting much attention, and both the afternoon and evening performances are sure of being witnessed by crowded houses. The best seats have been disposed of by auction at handsome advances on regular prices. She Stoops to Conquer will be given in the afternoon and The Rivals in the evening, both cast to the full strength of both museum cos., which have been called in and are playing this week in Pique. Mrs. Vincent is inimitable in both pieces, and is one of the two Mrs. Malaprops on the American stage to-day, her only rival with whose work I am familiar being Mrs. John Drew.—Fantasma comes back to the Globe in May.—Marcus R. Mayer was in town last week.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Fanny Davenport had an excellent week's business in Fedora, the house being packed on several occasions. Harry Lee did well as Loris, although he probably is not equal to Robert Mantell in the same part. Barlow-Wilson Minstrels, 19th.

Pope's Theatre (Charles R. Pope, manager): Minnie Maddern in Caprice filled out the week, it being her second engagement here this season. Ada Gray in East Lynne, 19th.

People's Theatre (W. C. Mitchell, manager): Henry Chanfrau filled out the week in Kit. He makes a very good substitute for his father in the same part. Banker's Daughter, 19th.

Standard Theatre (W. H Smith, manager): Fannie Louise Buckingham played a fair engagement in Mazeppa. Rentz-Santley co., 19th.

Casino (George McManus, manager): Laura Lee, Bobby Newcomb, Ned West, Burt Queen, Lew Hawkins, the Jeromes, Jennie Reese and George Shannon provide the bill at the Casino this week. Business excellent.

Items: Manager Charles Pope is about and looks much improved.—Ed. Dunn, the worthy assistant treasurer of the Olympic, takes a benefit 20th.—Lawrence Barrett opens at the Olympic 27th.—Cole's Circus will open for one week at Nineteenth and Pine streets, 20th.

CHICAGO.

Aimee found Divorçons so popular that she played it all the week, and the patronage steadily increased at every performance of this salacious comedy. It was very Frenchy in action and dialogue, and made more so by the vivacity and cleverness of the star. She was ably seconded by J. O. Barrows as Des Prunelles, whose capital acting of the husband and thorough enjoyment of the work assigned to him stamped him as a comedian of exceptional ability. This week, Thomas W. Keene in Macbeth, the play being put on in grand style, with special new scenery, costumes, armors, etc. If the public render adequate support, the play will be kept on for two weeks of the engagement.

The second week of Robson and Crane at Hooley's Theatre was devoted to Our Bachelors, in which the two comedians have often been seen, and although good audiences attended, this has been the most unprofitable engagement they ever played in Chicago. These actors are killing the goose that lays the golden egg by persistently believing that their name alone is all that is necessary to draw the public. This week, Fanny Davenport in Fedora. Nat Goodwin in The Skating-Rink, 26th.

We, Us & Co. continued to draw well all the second week. The skit has something in it that mightily tickles the average theatre-goer. This week, J. M. Hill's new venture, Murray and Murphy in Our Irish Visitors. The public are requested to stay away if they don't want to laugh. The Boston Ideal Opera co. follow.

Peck's Bad Boy has not packed the Olympic. The public have lost nothing. This week Austin's Allied Attractions.

William Stafford and Evalyn Foster have appeared in legitimate drama, to small audiences at the Standard. We fear Mr. Stafford is too ambitious for his size. This week Engelhardt's Old World Gem co., in which several very novel specialties are to appear. Among them Jaquarine, the mistress of the sword, and Merveille's Mystiques. Grace Hawthorne in Queena, 26th.

Edwin Thorne in The Black Flag, was received with favor at the Academy of Music. This week the Lorellas in Mishaps.

The Princess Opera House will have its formal opening on Monday night, the co. headed by Marie Roe, appearing in The Bells of Corneville.

The Opera Festival closed its two week's season with a very commendable performance of Lohengrin, Mme. Fursch-Madi as Elsa. Colonel Mapleson made a speech full of blarney, complimenting the Festival Association and the people of the city who had turned out in such numbers to attend the performances. The receipts of the two weeks foot up the tidy sum of $135,000. This ought to give the Association a good balance to use for future ventures of like character. There is a probability of a supplementary week of opera in the near future. Messrs. Hamlin and Hess, of the Grand Opera House, however, have a lease of the Pavilion for the Summer. Their plans include spectacular plays and high opera, but no positive announcements have been made.

An interesting and important legal question will be decided by Judge Gresham of the United States Court here during the next week. Augustin Daly secured an injunction against Robert B. Peattie, a young journalist of Chicago, to restrain him from offering his adaptation of Raub de Sabinerinnen (Rape of the Sabines) to managers, Mr. Daly claiming the American right of translation in his present success—A Night Off. Mr. Peattie claims that anyone can translate or adapt the original, that being a foreign work, and as he has already had offers for his version, will contest Daly's claim to the end. The case is to be heard as soon as Judge Gresham returns from Indiana.

NEW ORLEANS.

The theatrical season is drawing to a close in New Orleans, and the weather is getting almost too warm for the enjoyment of in-door amusements. On Saturday night, 18th, the last performance of the season at the Grand Opera House was given by Lawrence Barrett, who appeared in Hamlet. This actor has played to magnificent business during his two weeks engagement, the houses being crowded at each performance except on the occasion of the production of his two new plays, A Blot on the 'Scutcheon and The King's Pleasure. They are not much thought of here. The season just closed at the Grand has been the most prosperous in its history.

At the St. Charles the Wallack co., headed by Newton Gotthold and Sophie Eyre are playing a very successful engagement. They have produced Victor Durand, Lady Clare and La Belle Russe, and beginning Sunday night Victor Durand will be revived for a week, after which Diplomacy will be put on.

The Madison Square co. is doing a fair business at the Academy. The Rajah was played this week. Esmeralda will be given for one week beginning on Sunday.

Frank Farrell has received a number of congratulatory telegrams and letters on the strength of the attraction he has secured for next season, viz: Rose Coghlan in her new play, Our Joan. He has secured dates at the Academy for Easter week.

Manager Palmer, brother of the Madison Square Theatre Palmer, is also happy over the receipt of telegrams announcing the complete success In New York of Sealed Instructions.

The smaller places of amusement are doing well.

The Lake resorts are getting ready for the Summer campaign. West End is to have a large brass band, under the leadership of Prof. D'Aquin. Spanish Fort will undoubtedly have some good attractions, as Mr. Saiter is looking around actively towards that object.

SAN FRANCISCO.

April 14.

The only event in theatrical circles that has created more than ordinary interest since the departure of Mapleson's opera is that the California Theatre after remaining closed for many months, while passing through a tiresome litigation, was again thrown open to the public last night under the new proprietorship of Mr. Al Hayman and the management of Mr. Jay Rial, late manager of the Bush Street. The attraction was Queen Elizabeth with Mme. Ristori in the title role supported by her own co. under the business management of Signor DeVivo. The audience that greeted the ex-queen of tragedy was a kindly one, thoroughly appreciative, but not large. It was large enough, however, to award the title of artiste to the lady who battled against odds in assuming the character of Elizabeth in English words. Also to see at once the defects in her supporting co. recognizing in Edmund Tearle as Essex, and Kate Clinton as Margaret, the only two members deserving of any notice. Boucicault and his co. follow, after which Mme. Theo. Mr. Hayman has made several needed improvements both in and outside the house which serve to lighten and brighten it up, thus giving it a look of freshness and cleanliness which is delightful to contemplate, the old house needing it badly.

At the Baldwin C. B. Bishop began the second week of his engagement in Widow Bedott last night to an excellently well filled house. While the Widow is not new to our theatre-goers she gave greater satisfaction last night to her auditors than did Twins on the night of the initial performance, and as this is Mr. Bishop's last week the chances are that the box-office will show large receipts—more money than was attracted by the Twins. Maubury and Overton's comb. in Wages of Sin follows 20th.

Satanella still draws the average audience at the Tivoli and is continued this week. Louise Leighton and Helene Dingeon are seldom seen together in the cast which being the case for this production increases the interest in it, and may contribute to its running out the second week before Robinson Crusoe is brought out. The Bush Street is closed this week and full of workmen, among which are carpenters, plasterers, painters, paperers and idle watchers, who never enter a theatre except when they can sneak in during its construction or alteration.

Charlie Hall, the new manager of the Bush, is on hand constantly in order to see to it that the work is executed according to contract. The John A. Stevens co. in Passion's Slave 20th, followed by Aimee's English Comedy co.

Around at the Standard, a larger business was apparent last week than at any other theatre here, as crowded houses greeted Alma Stuart Stanley, and her merry party in Paintin' 'er Red every night. This production is on the patch-work, or crazy-quilt order, consequently, has no less plot than others of its kind; yet it is so made up as to exactly suit the abilities of a lot of merry, clever people, who give it snap and great action. The music by Mr. Mullaly is bright and sparkling—the kind that becomes epidemic with the community in which it is heard—while the words by playwright McKenna suit the specialists as they do the words. As Paintin 'er Red will likely be seen in New York, sooner or later, a few words about it may not come amiss to your readers. Of the people with whom Miss Stanley has surrounded herself, comes first Mollie Fuller, in her Adonis specialties and her recitation of the "Wharf Rat," with which you are already familiar. Next is Helen Conklin, a young and pretty girl, who, in a ravishingly pretty costume, does a hoop dance, that receives a recall nightly. Then Misses Fuller and Conklin have a very catching duet, in costumes planned after those called the mashers, and largely circulated, in photo form, by a celebrated cigarette factory. Frank Wright has some clever work to do in his imitations of Henry Irving, said by those who have seen the English tragedian, to be the equal of that by Nat Goodwin. The Heeley Brothers, in acts of contortion and similar athletics, have excellent opportunities, and make the most of them. William Ackerman as Sheridan-O'Neil, the actor, never fails to receive his share of applause. James McKee and Fannie Simmons have minor parts, as the elderly deacon and orthodox mother, but perform them well, and their voices are prominent features of the choruses. Miss Stanley is, of course, the bright star of her co., as she does, says and sings more than any other member, and it is safe to say, everything entrusted to her hands is in good keeping. She dances well, sings in good voice and correctly, is at ease and at home in every change of character, and dresses them magnificently.

Items: Messrs. Lewis Morrison, George Osborne and L. B. Stockwell have taken Shadows of a Great City out for a country airing, for their joint benefit. They play week of 30th at Los Angeles.—Frederic Ward and his co. are headed Californiaward, and will perform to the good people of Los Angeles week of May 4.—Dan Frohman is expected to arrive 24th, in the welfare of May Blossom and Mme. Modjeska.—A benefit for the Actors' Fund will be given shortly, under the auspices of the local managers of San Francisco.—The Rankin co., after playing a Northern and California circuit, will become the stock company of the California Theatre, augmented by Gerald Eyre and Charlotte Tittel. Mr. Rankin will have an interest also in the financial department of the California.—Rumor says Bartley Campbell will visit 'Frisco in August with a complete co., for a six weeks' season, during which Paquita will be produced for the first time.—A new theatre is building at Grass Valley, Cal., one of the liveliest towns of the State.—Charley Reed's Minstrels are making Treasurer Sam Mayers tired, counting money, during their northern tour. How we miss the imitation darkey boys. How we long to drop in at the Standard and listen to and watch our inimitable Charlie Reed, with his little squeaky voice, singing his own songs, as only he can sing them, and we make him sing them over and over and over again, until the wit from his great bright intellect is all that makes us excuse him at all. How lovely it would be to hear Will Bishop, the boy who lived at Jersey City but stayed in New York, before he came here and captured us so completely, with his baritone so pure and sympathetic, his method ever correct, his selections always tasteful, and his singing as a whole so artistic. Then we miss again Old Papa Kelley, with his little high tenor voice, and the pretty choruses he used to have from Mullaly; while the sonorous basso of Wetler seems still to make music in the air to our willing ears. The boys will soon return however, as they will play the week of April 27 of May 4 at the Oakland Theatre, en route South, closing the present season August 24.—Manager Al Hayman is not negotiating for the Walker Opera House of Salt Lake City; neither has he sub-let the California to any one, as erroneously stated by some of our daily press.—Paintin 'er Red goes to Oakland for week of 20th, under business manager De Garmo; thence for a tour of the northern circuit.—Georgie Woodthorpe and Fred. Cooper, with a local co., including Gerald Eyre, will begin a season at the Stardard, 20th, playing Little Butterfly.—H. E. Wheeler is expected to bring Only a Farmer's Daughter to California for a term in the city; then a tour of the interior this Summer.—Percy Maynall is negotiating for a four weeks' season of Fantasma at one of our theatres this Summer.—Mr Locke is quietly working up the Thomas Orchestra subscription to the necessary amount, which our people will surely reach rather than lose this instrumental banquet for May.—Mme. Irschick appeared with the German Theatre co. last Sunday night at the Baldwin, in Brunhilde as her farewell performance.—Howard Johnson is at work upon a play, not yet christened, which Manager F. W. Stechhan will produce this Summer at the Standard with a local co.—It is said Mme. Theo goes to France after her San Francisco engagement is ended at the California.—Under date of March 20. word comes from Honolulu that Emerson's Minstrels gave eight performances, clearing over $1,000.—Messrs. McLain and Lehman are now the managers of the Grand Opera House at Los Angeles.—The *Morning Call* is responsible for the following: "A crank from Omaha called upon and asked Manager Stechhan, of the Standard, for work. All the places full, no work for the crank, whose trade was that of painter. The manager advised him to take a walk and amuse himself by painting the lamp-posts and the fountains red wherever he found one in his stroll. A few minutes later a man with short ladder, brush and paint pot, was seen making his way to the Lotta Fountain on Kearney and Market. Supposing he was there by instructions of the supervisors, the people and even the police made way for him, and to-day the Lotta Fountain bears the color of blood-red."

CLEVELAND.

William Gillette's version of The Private Secretary played to good business at the Euclid first half of last week. We doubt if it made as good an impression as when it was played in different style last December. However, it was mounted and cast in true Madison Square style. Still, the overacting of Mr. Gillette destroyed the harmony of the comedy. M. A. Kennedy, as Cattermole, was equal to H. M. Pitt in the same part. Rhea came Thursday and played a brilliant engagement for the remainder of the week. Boston Ideals, 27th.

Detected, by Ed. Chrissie's co., has been running along smoothly at the Academy. The play appeals largely to gallery sentiment, and drew heavily in that part of the house. Another drop in prices during the week helped to swell the crowds. A military drama, entitled Home and Country, under the management of Colonel Warner, of this city, will be given this week. A Cold Day, 27th.

The Hollywood Opera co. has been doing an immense business at the People's. The little people have really good talent. The audiences were well pleased. This week, Matlack's co. in Celebrated Case. McAndrews' New Orleans Minstrels, 27th.

Memoranda: German plays are running at the Academy Sunday nights.—Mme. Julia Rive-King at Case Hall, 27th.—Rhea was entertained, during her stay here, at the residence of Mrs. E. N. Morgan.—Poor Uncle Dan'l, Clip's big-hearted protector, is in the workhouse. Cause—intoxication. He presented a most pitiable sight. His brothers at Columbus and Louisville and his wife, who is now living in New York, have ceased to interest themselves in his behalf.

PHILADELPHIA.

The only novelty of the week was found in the production of Edward Harrigan's Are You Insured? at the Walnut. Mr. Harrigan has succeeded in constructing a play—if play it may be called—which will, in its present shape, fail to attract popular attention or achieve anything like success in the large cities. The humor is skeletonized and the dialogue flat. The music is much better than the play. Despite many breaks on the first night, the parts were well filled, and bad acting cannot be said to have affected the result. Daisy Murdock would make a much more favorable impression were she not inclined to air her belief in her physical charms. Fanny Wentworth is greatly her superior in an artistic sense. W. H. Fitzgerald, if it were possible for him to avoid effeminacy, would meet with more favorable attention; but he seems unable to create any character outside of Miss Nancyism. This week James O'Neill will appear in Monte Cristo; Frank Mayo, 27th.

Edwin Booth closed the most successful season he has ever played in this city with the performance of The Apostate. The Opera House has been filled to overflowing every night of the engagement, the total receipts being $30,000. It is safe to say that another fortnight might have been added with equal results. The present attraction is Augustin Daly's co. in Love on Crutches. The Daly engagement is for two weeks. Around the World in Eighty Days, May 4.

At the Chestnut The Planter's Wife had a fair run. There is nothing new to be noted of the people in the cast. Emma Abbott opens this (Monday) evening in The Bohemian Girl. Roland Reed in Humbug, 27th.

The Princess of Trebizonde met with a cordial reception at Haverly's. The present is the last week of McCaull's season, and next Monday the New York Opera Bouffe co. will produce Offenbach's Bridge of Sighs, in which Selina Dolaro, Lilly West and Mlle. Bonfanti appear.

At the National The Stranglers of Paris will be played throughout the present week. The Galley Slave drew good houses during last week. The Planter's Wife, 27th.

A Parlor Match at the Arch met with better results than its predecessor, A Rag Baby. Evans and Hoey are very clever in their way. Neil Burgess is the present attraction, and as Vim seems to be an "Arch s'andard," business will doubtless be good. -M. B. Curtis, 27th.

Manager Mahn opens the current week at the Arch Street Opera House with the Chimes of Normandy. His season thus far has been most successful. The Central presents Tony Denier and a pantomime troupe.

Items: Carncross closes the season with the present week.—The dime museums appear to be doing well. Forepaugh's announces the production of The Galley Slave, but there are rumors of injunction, etc.—The Fund benefit receipts were $2,439.25. (The amount given in my letter of last week should have read $2,400 instead of $2,800). The Fund netted $2,330.25. In explanation of the non-appearance of Miss Kellogg, Dixey and Keppler, it is announced that the former was obliged to go to Toronto and that Dixey and Keppler were sick.—John J. Gilbert, a well-known journalist here, will sing the part of Mephisto in Faust at the Chestnut on Friday evening next.—Some of our dailies wasted columns of matter in fulsome praise of Henry Irving, but were chary of both space and matter in their notices of Edwin Booth—a fact which is not in favor of the intelligence of their dramatic instincts.—No need to announce that Jennie Yeamans was married here last week.—A famine in items.—Sam'l of Posen turned up at the Continental Hotel Saturday in a rather demoralized condition. He declined to register, and sought the seclusion of a bed-chamber at once. Sunday morning he met his wife and co. at the Broad Street station and accompanied them to Pittsburg.

CINCINNATI.

Lotta's week at Heuck's New Opera House, with Nitouche and Musette as the programme, was unquestionably successful in every sense. The little artiste has apparently improved in the matter of vocalism, and her stage work is fully as attractive as ever. Her support was above the average, notably Messrs. Bradshaw and Stuart, the latter's singing being a feature of the engagement and winning an encore nightly. This week, Shadows of a Great City, followed 26th, by the McCaull Opera co., in a return engagement, presenting Falka and Prince Methusalem. May 3 The Naiad Queen will be brought out, and is expected to run for three or four weeks.

Oliver Doud Byron closed a successful week at Havlin's, 18th, Across the Continent holding the boards during the engagement. Manager John Havlin's benefit, 13th, was productive of a crowded house—not a vacant seat in the entire theatre being visible. Whatever may be said of the artistic merit of the drama, it must be conceded that the star's rendition of the role of Joe Ferret is cleverly done. His support was exceptionally good, the olio performance in the second act being unusually attractive. Manager Havlin has inaugurated a supplementary season of English opera with the Grau party as its exponents, the prices ranging from ten to thirty cents, the latter sum entitling the purchaser to a reserved seat. Mascotte constitutes the initial attraction, followed during the week by Olivette.

Leavitt's Rentz-Santley co. filled out a fairly successful week at the People's. Louise Dempsey is the central figure of the party, and her vocalism and acting in a measure atoned for the general inferiority of the troupe. Outside of Miss Dempsey the only notable features of the programme were the Delanos (Jep and Fanny) in sketches and Billy Buckley in his specialties. This week, Fanny Louise Buckingham in Mazeppa, which will, in all probability, close the season.

Jacques Kruger is one of the best of the eccentric comedians now on the boards, and Dreams is even more attractive in point of merit than the average skit; but for some accountable reason Cincinnati has failed to appreciate either fact, and as a consequence the attendance at the Grand last week was far from satisfactory. This week the Carleton Opera co., followed 26th by May Blossom.

Between Acts: Abraham Levy, professionally known as Abe Leavitt, manager of the Rentz-Santley comb., and Charlotte (Lottie) Elliott, the skipping-rope artiste of the troupe, were married in this city 16th by Squire Bloom.—Ramsay Morris, of the Madison Square Theatre staff, was in the city during the week in the interests of May Blossom.—Uncle John Robinson was unfortunate enough to lose his $4,000 rhinoceros, the animal dying at Ottawa, O., on the 15th inst.—The three May festival concerts are announced for Music Hall 13th and 14th of coming month, a matinee and evening performance being given latter date.—The soloists engaged are Mme. Fursch-Madi, Emma Juch, Max Heinrich and W. J. Winch.—Adelaide Farmer, better known as Addie Johnson, of the Vine Street Opera House stock, was married last week to Patrick Farmer, property-man of the same house.—Manager P. Harris has been booming his new venture at Robinson's Opera House, and will in all likelihood make that theatre fully as popular as his Vine Street Museum. The Strategists are his first attraction.—Sallie Cohen, of this city, who has scored a hit with Jacques Kruger's Dreams co. in the role of Kitty Binks, severed her connection with the troupe 18th and returned to New York. She will be replaced by Miss Daly, a sister of the Daly brothers and well-known as a member of the Vacation party.—Miss St. George Hussey has been heavily billed for current week at the Vine Street Opera House, and will divide honors with the relict of the late lamented gentleman from Missouri, Jesse James, who has been booked by Manager Gabriel for same week.—Manager Harry Rainforth will formally open the new opera house at Oxford, Ohio, on May 4, with a double bill for the occasion. All's Not Gold that Glitters will be the initial play, and if Harry is satisfied that the Oxfordians will survive the experience, Rip Van Winkle will be sprung on them. As Daniel Webster Clifton's benefit occurs same evening in Cincinnati, with the Lorellas on the programme, both places are entitled to sympathy.—Some wag informed one of the local scribes a day or two since that Clifton was obliged to have more tickets printed for his benefit, parenthetically adding "than he would require," and the journalist at once cited it as an instance of Dan's phenomenal popularity. Fact is, however, and it is openly asserted that Clifton's surly manner in the box-office of the Grand has proven a veritable bonanza for the rival managements.—Manager Fennessy's friends and admirers are discussing a benefit to be tendered that gentleman during coming month, date not yet definitely arranged.—Treasurer Will Jonas, of Havlin's, is "another Richmond in the field," and will be liberally patronized on the occasion of his benefit.—Madame Janauschek begins a brief engagement at the Odeon, 23d.—Robinson's has been almost entirely renovated by Manager Harris within the past three weeks, and John Rettig, a local artist who did some excellent work at the Dramatic Festival, is in charge of the scenic department.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G.F.McDonald, manager): The Golden Dramatic co. presented several plays during the week to satisfactory business.

Arena: Buffalo Bill's Wild West Show did a good business at the Fair Grounds, 15th, 16th.

CALIFORNIA.

SAN JOSÉ.

Californi Theatre (C. J. Martin, manager): The Grismer-Davis co. appeared to good houses in Called Back, 6th and 7th. Play ran very smoothly. Mr. Grismer's Gilbert Vaughn and Miss Davis' Pauline March were clever impersonations.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): The Ben Cotton comb. played 8th in Black Diamonds to good house. Benefit of the Fire Department and netted a nice little sum. Fred. Warde holds forth 24th and 25th.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Contrary to expectations Maubury and Overton's Wages of Sin co. closed a three nights' engagement 11th to only light business. The co. presenting this strong melodrama contains such well known people as Charles C. Maubury, Charles Overton, Marie Prescott, Sara Von Leer and Julia Brutone. The co. all through is very strong. Week of 13th was opened by Sanger's Bunch of Keys to a big house. There has been no important change in this co. since it visited us last year. Lina Merville, as the Frisky Teddy, is the same sprightly, vivacious little woman of yore. Marietta Nash with her nimble feet, still graces the co. with her presence. As Dolly she is exceedingly bright. The exquisite dancing of this lady is the most prominent feature of the entertainment. She was clamorously recalled again and again. Charles Bowser as Snaggs and Eugene Canfield as Grimes were both irresistibly funny, and every move brought forth mirthful expressions which threatened the demolition of the house. The receipts each night footed up a snug sum. The World will be presented week of 20th. Charlotte Thompson week of 27th. Barlow-Wilson Minstrels May 4.

Academy of Music (P. T. Hughes, manager): Week of 13th was opened very auspiciously by Atkinson's Peck's Bad Boy. The crowded house was so tickled that the deafening noise was something appalling. During the entire week business was away up. The entertainment was really amusing. The pranks which the Bad Boy (John J. Williams) played on his Pa (John H. Connor) and the Groceryman (J. W. Grath) were extremely ludicrous. Harry Webber's Comedy co. in Nip and Tuck is announced for week of 20th. The engagement may be extended to two weeks. Week of May 4, Power of Money. On May 12 and 13 an entertainment will be given which will excel any home affair ever gotten up here. It will be a sort of a musical sketch, entitled A Dress Rehearsal.

Small talk: An important feature of the Bunch of Keys engagement were the open-air concerts nightly given in front of the Tabor entrance on Sixteenth street. Twenty musicians, headed by Professor Emil Wolf, of the Tabor, furnished the programme. They sat upon a gaily decorated platform. The entrance bore a Fourth-of-July appearance. Manager Hughes contemplates reducing prices at his house.—Joseph Everitt, the veteran doorkeeper at the Tabor, is again at his post after an absence of a few days.—It has been some time since a co. has been advertised as well as the Bunch of Keys.—Prices for the gallery at the Tabor have been reduced to twenty-five cents.—The *News* will now probably discontinue its outrageous attacks on the Tabor Grand, and the *Tribune-Republican* may also be a little more moderate in its criticisms in future, as a suit for $10,000 is to be brought against the former paper, by ex-Senator Tabor, for alleged libellous articles. Fred McCloy, manager for Sanger's Bunch of Keys, takes an important part in it. He writes the following letter to the *Tribune-Republican*: "Denver, Col., April 9, 1885. Hon. H. A. W. Tabor, Esq., City: Dear Sir—In view of the fact that my employer, Frank W. Sanger, proprietor of the Bunch of Keys co., has made a contract to play an engagement of one week at your Opera House; and in view of the additional fact a certain newspaper has set itself in direct opposition to your house, thus wilfully and purposely working to injure the business of the attractions which you engage to appear here; and as the attraction in whose interests I am working in this city at present will unquestionably suffer loss from this malicious position of the paper alluded to, I took it upon myself to invent, if possible, some means whereby this antipathy could be made to seriously react upon the said newspaper. I sought Mr. John Arkins and Mr. Stapleton, of the daily *News*, and volunteered to aid them any way I could during my stay in Denver. I was asked by Mr. Stapleton to go to the Opera House and make a report of the performance of Madame Ristori last Monday night. I consented, and was instructed by Mr. Arkins before I left the *News* office to "burn the show up," to "give it h—," etc., etc.—no matter what my personal opinion of the performance was. I gladly accepted the opportunity, knowing that I could employ it to expose the methods that would be used to injure the business of the co. I represent when the time came to criticise our performance. I did write the article which appeared in the *News* Tuesday, April 7, pursuant to the above instructions. In addition to this, and with a desire solely to convince you of the malicious attempts this paper is making to injure your business. I say further that on Tuesday morning I met Mr. Arkins on the street, and he made me the following proposition: That if I would cancel the engagement of the Bunch of Keys co. at the Tabor Grand Opera House, and fill in the week at the Academy of Music in this city, he would give me, gratis, a column of local reading matter in the *News* from that day until the day our engagement would close; also, that I could have, gratis, a full-page advertisement in the *News* of Sunday, April 12. I call these matters to your mind simply that you may take some measures to protect your interests, while, at the same time, you will protect those of my employer. I beg to remain, dear sir, yours respectfully, Fred. McCloy."

"In this matter with the *News*," continues Mr. McCloy, "I not only desired to protect the Bunch of Keys co. from unjust criticism and malicious abuse, but any other co. of merit that may follow. Mr. Arkins and Mr. Stapleton have always been good friends of mine, but I felt that I was doing right to resort to some strategy to expose the policy of the *News* toward theatrical companies." The *Tribune* says that ex-Senator Tabor and his attorneys consider this a good cause for action *vs.* the *News*.—Bart Wallace left John A. Stevens in Rawlins. He is now in Denver, but will return East shortly. I learn that Charles Carringer is still with Mr. Stevens.—John J. Williams received many favorable press notices, while in this State.—Peck's Bad Boy was in Colorado for nearly a month. The co., after playing California, goes to Oregon, and returns East *via* the northern circuit.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): The Madison Square co. played May Blossom, 14th, with almost the original cast. The large audience present signified its approval of both play and players by most cordial acknowledgement, and well was it deserved. Wheelock was superb in everything but the last act, which he made, for some inexplicable reason, ridiculously tame. Maginley, Compton, Vance, Cayvan and Robinson did fine work and assisted in making the engagement a pleasant one. Robert McWade gave three performances of Rip Van Winkle to very bad business, 17th, 18th, which is not surprising just as long as Jefferson makes us an annual visit. Just so long will any other star fail to characterize Irving's hero with profit to himself, and the sooner this fact is realized the better for the luminary who wishes to make a raid on our shekels.

New Haven Opera House (Horace Wall, manager): Carrie Swain made her appearance here in the Little Joker, 17th, 18th, before very excellent houses. My friend Maeder has in this certainly written one of the trashiest things I have ever seen, but he tells me that he plays to big houses, so, what's the odds. If the people stand it, he ought to be able to. Swain is a great favorite here, her former residence, and flowers in copious quantity showed her friends' regard for her.

American Theatre (Press Eldridge, manager): Alice Oates Burlesque co. did an excellent week's business in Robin Hood. Some question having arisen as to whether or no the lady advertised was Oates, many were induced to make a personal confirmation of the fact, much to the stout Alice's amusement, not to say chagrin.

Bunnell's Museum: Light houses was the fate of Davis' Uncle Tom's Cabin co., in spite of the novelty of the story. A People's Comedy co. fills out the coming week.

Items: A slight fire behind the scenes at the American Theatre last Thursday was the cause of a stampede during the progress of Robin Hood. On perceiving which Alice Oates made a hurried speech and succeeded in quelling what might have proved a serious panic by her assurance of the absence of any danger.—The Elks are to have a benefit, 30th, at which talent of no mean order has volunteered. Among others, Miss Nevada, of "Home, Sweet Home;" Harrigan and Hart's co., and several other notables. The exercises are to last from one until six P. M. Over fifteen hundred tickets have thus far been sold.

NEW BRITAIN.

Bennett and Moulton Opera co. to very large houses all last week. Entire house sold nearly every night at the maximum price—thirty cents. The Mascotte, Olivette, Billee Taylor, Chimes of Normandy, Pirates of Penzance and Pinafore were presented. E. P. Smith scored an immense success as Prince Lorenzo. Steve Carey is a splendid tenor, and was frequently recalled. Harry Bullard and Ben Lodge deserve mention. Mamie Upton, as Fiametta, was very cordially received. Her song-and-dance, in which she is very graceful, was heartily applauded. Manager George A. Baker is a gentleman whom I wish to thank for his uniform courtesy. Mr. Baker appeared (first time on stage in two years) in the character of boatswain in Pinafore, and a better Bill Bobstay it would be hard to find.

MIDDLETOWN.

People's Theatre? Dime Comedy co. opened 16th, to full house at ten, twenty and thirty cents. One of the rankest "variety shows" ever seen here. The only redeeming feature was the Irish song and dance by Coleman and McCarthy. Carrie Swain, 23d; Number One, 24th and 25th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Robert McWade gave his very fine interpretation of Rip Van Winkle 15th and 16th, to small but well pleased audiences. The Daly co. gave Vacation, 18th. Very enjoyable entertainment; good house. Bennett-Moulton Opera 20th, week.

Items: Mrs. Manager Delevan, with all equipments, will start a Summer season of comic opera under canvas. The Wilbur Opera co. is engaged. The pavilion seats 4,000 people; open at New Britain, May 25.—Manager Delevan takes the road with his variety pavilion May 18, opening at Brockton, Mass.—E. E. Kidder, advance agent of the Van Amburgh circus, was in town 16th, making arrangements to show May 14.

DANBURY.

Opera House (C. L. Taylor, manager): Lizzie Seymore, supported by a fair co., presented Two Orphans, Lady Audley's Secret, and Celebrated Case, to miserable business 16th, 17th and 18th, at ten, twenty and thirty cents.

WATERBURY.

Opera House (J.. H Cole, agent): The Adalaide Stanhope co. paid us a second visit last week, producing Lynwood, The Adventuress, and Lady Audley's Secret, the receipts being even larger than on the first appearance. This co. is a most excellent one in every respect, the only cheapness connected with it being the price of admission.

MYSTIC.

Central Hall (Ira W. Jackson, manager): The No. 1 Dramatic co. appeared 13th and 14th, to light business. No. 1 is a new drama descriptive of Mormon life, and is fairly well written, with the exception of the first act, which is weak and uninteresting. The third and fourth acts are by far the best, and each contains a number of good situations. The piece has been played but few times, and some of the co. have not become fully accustomed to their several parts. However, the leading parts are ably played by Marlande Clarke, Lilford Arthur, Charles Bell, Louise Forster, Agnes Holt and Florence Byron.

Items: Tuesday evening, between the third and fourth acts of No. 1, Adolph Schroeder and Florence Byron, members of the co., were united in marriage upon the stage. After the happy couple had received the congratulations of the co. and had been heartily applauded by the audience the play proceeded.—Callender's Minstrels, booked for 9th, failed to show up; neither was Manager Jackson notified that they would not appear.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Kiralfys' Sieba was finely presented last week for last time this season, and drew good houses. Lights o' London this week except Saturday evening when Patience will be given for benefit of the Georgetown Orchestra. Next week The White Slave will close the regular season. After the Thomas concerts cheap opera is promised.

Ford's Opera House (John T. Ford, manager): The Boucicault Family gave the Colleen Bawn and The Shaughraun, last week to good houses. George C. Miln this week in Hamlet, Richelieu, Fool's Revenge, Othello, Romeo and Juliet and Macbeth. Thatcher, Primrose and West, 27th; Ford's Opera co., in twenty-five-cent opera to follow.

Herzog's: Our Surprise Party to good business last week. This week London McCormick in The Danites. Jennie Calef, 17th, in Little Barefoot.

Museum: The Villas last week gave Tot, Sarah Mul-

ton, Pocahontas and Ann-Bow-Lean. This week, Gustavus Clarke in Monte Cristo.

Items: Seeing Mrs. Selden Irwin last week in Sieba playing the small part of Theora, carried me back sixteen or eighteen years, when Mr. and Mrs. Selden Irwin were stars and first-class stars too. They spent the most of their time for some years in California and other Western states and were great favorites. Graduating from the Boston Museum which sent out actors who were expected to play more than one part, this talented couple played all the way from tragedy down to low comedy. Mrs. Irwin was the first Camille I ever saw, and looking back over all the others, I know it was a fine performance. I have vivid recollections too, of their performance of Peg Woffington and Old Triplett in Masks and Faces. Well do I remember too, the Colleen Bawn, given in Council Bluffs by Manager Corris' co. from the Academy of Music, Omaha. I have never seen the play so well presented. Mrs. Irwin was the Colleen, Mr. Irwin the handsome, rollicking Miles, George Aiken as Hardress Cregan, and his wife as Anne Chute. Old Mrs. DeBar, I think, was Mrs. Cregan, though I am not sure. Harry Moreland was the Danny Maun. Mr. Irwin has been an invalid for some years unable to play, but I should think Mrs. Irwin would have no difficulty in getting better parts than the one she has had this season. Any co. playing a varied round of plays would do well to have her.

DAKOTA.

FARGO.

Opera House (Harry Robe, manager): C. T. Dazey's new five-act drama, Under Which Flag, was produced 7th, 8th and 9th to crowded houses. This drama, the latest of Mr. Dazey's production, is sold to Louis Aldrich. Appended is the cast:

John Clayton, who follows the old flag........................ A. S. Bates
Walter Clayton, who goes with his State.............................R Jordan
Leonard Mather, who goes for number one...............................C. T. Dazey
Black Dan, a mountain desperado....F. S. Barnes
Jerry Primrose, a peddler, afterward Sutler..........................A. E. Nugent
Pomp, an old servant ....Fred. Teutenberg
Hans Brackenstick, a "substitute,"...E. P. Walker
Gen. Bruff, U. S. A..... ....W. E. Tanner
Sergeant Macarty, U. S. A............T. C. Paxton
Gen. Boynton, C. S. A.......... ......J. J. Buckley
Edna, a waif..............................Ada Knowles
Alice Cumberland, a mountain flower........ ....Mrs. L. A. Walker
Mrs. Mather, Leonard's Mother ....Mrs. G. A. Putnam

Synopsis: Act. I.—Eve of the storm. Time, April 12, 1861. Grounds of Clayton mansion, a home in the Old Dominion. Act II.—For a brother's life. Time, 1866. Scene, camp of the Union forces. Act. III.—In the camp of the enemy. Time, 1865. Scene, same as Act I. Act IV Under Sentence of death. Time and scene same as Act III. Act V.—The fortunes of War. Time and and scene same as Act IV. Kate Claxton, May 10; Farmer's Daughter co., 25th; Standard, Odeon and Coliseum Theatres are all doing good business.

GEORGIA.

ATHENS.

Drupree Opera House (Crawford and Garrett, managers): A well-pleased audience (small in number, however) attended the performance of Two Johns Brimful of fun, sparkling with good music and droll in situations, the play commends itself as a special antidote for the "blues."

ROME.

M. A. Nevin, manager of the Opera House, has sold his interest in that property to Mrs. S. Jonas, who will be manageress in future. Mr. Nevin's withdrawal is much regretted.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): Huntley's Dramatic co., continued to pack the house last week; way-down prices. Milan Opera co. booked for 26th, 27th, 28th; Lizzie Evans for 29th.

ILLINOIS.

FREEPORT.

Germania Hall (R. Hefti, manager): Flora Moore and co. jingled A Bunch of Keys in their inimitable manner to a large audience, 11th.

ROCKFORD.

Opera House (C. C. Jones, manager): Jacques Kruger, in Dreams, to a fair house, 10th. Jacques' make-up and acting of the photographer is great, and kept the house in a roar.

Craze: Manager Jones has at last yielded to the craze. He will open to N. C. Goodwin's Skating-Rink, 24th.

GALESBURG.

The season at our Opera House closed much earlier than usual, because the owners intend remodeling the building and reconstructing the interior.

QUINCY.

Opera House (P. A. Marks, manager): One of the grandest performances seen here this season was that of W. E. Sheridan, in Louis XI, 10th. His rendering of the difficult part was almost perfect, and must be seen to be appreciated. When the curtain dropped there was a burst of applause. Mr. Sheridan was recalled several times during the evening. Praise is due Harry Mainhall for his Duke de Nemours. Mr. Sheridan also played Ingomar and King Lear in a very pleasing manner. In King Lear Mr. Mainhall did well as Edgar. Isenstein's German co. gave two performances, 12th and 13th, to fair audiences. Ethel Tucker, 20th, week; Mendelssohn Quintette Club, 23; J. K. Emmet, 27th; Hyers Sisters and Wallace King, 29th and 30th, in Blackville Twins and Out of Bondage.

PEORIA.

Opera House (Lem H. Wiley, manager). The concert given 17th by the Princeton College Glee Club will not be forgotten by any of the immense audience in attendance. It was a musical treat such as this city never had before, the classical and comic being mingled in about the same proportion. All fine vocalists. The Maud Atkinson comb. for one week at panic prices—ten, fifteen, twenty-five and thirty-five cents. Box seats, fifty cents. Ristori, May 2; Keene, 4th, in Macbeth.

Items: Manager Wiley proposes to play a number of attractions here this Spring and Summer at keen-cut prices.—The skating-rinks are having very poor patronage at present. The managers claim they have not made any money this season, and that next Winter will see half the rinks shut up.

INDIANA.

INDIANAPOLIS.

At English's the week was opened by the Lorellas in Battersby's Baby. Quite a large audience, but it was complimentary. The box-office showed $110. Of the play, it is decidedly beneath criticism. There is no head, no tail, no nothing. Few opportunities are given for specialty work, and in fact none do specialty work except the Lorellas. The co. embraces some very good people—Girard Burke, the Lorellas and Marion Fiske. Mishaps had just been rewritten by Connolly, the musical director, but did not work in opportunities. Houses decreased rest of season. Smith's Bell-Ringers week of 20th, and Callender's Minstrels for week of 27th. Little Nuggets, May 4, week; Theodore Thomas, 12th.

At Dickson's, Coup's Equescurriculum entire week of 13th. Average fair attendance. Heavy and continued rains interfered with patronage.

Such crowds as have packed the Museum during the past week have never been known before. Houses packed nightly, and frequently an additional performance given.

Arena: Doris' Circus opened the season here 17th, during a heavy rain. The street parade was quite creditable. The $10,000 beauties could not be counted. A heavy rain kept up during both days, yet a fair business was done. The circus had wintered here, and Indianapolis had became acquainted with the people. A circus is a circus, simply that and nothing more. Doris introduced no startling innovations, but all of the old feats were done with more than usual daring.

Elbow Shots: Patrick Henry Harris, the Cincinnati Museum King, has made his annual offer to English of $5,900 for the use of the Opera House for a museum. Mr. English knows his business and has issued his annual declination.—The Hassellman-Journal co. has the following letters for professionals: Frank N. Scott (2), Fred Felton, Z. N. Benton and Emma Pingree (Lula Leray) (2).—Sackett announces that the curiosity hall will be trebled in size. This is a much-needed improvement, and with more exits the museum will be complete.—Prof. Morris, of trained dog fame, will continue during the Summer working Michigan and the North.—The Hyers Sisters' Comedy co. has broken its neck, and Wallace King, tenor, is billed at the Museum as "the black Campanini."—The Cook Comedy co., local, took in Palestine, Ind., on the 17th.—It is said that Mattie Ferguson has two eligible offers for next season.—A snap show, the Gratz-Bailey co., has been organized to play jay towns.—A $200 trained dog belonging to Prof. Morris, jumped from a third-floor window in Toledo last week and was ruined for stage work.—Buffalo Bill's Wild West is dated for 29th and 30th, and Carver follows May 25.—A couple of aggravating errors occurred in my last, and I cannot blame the intelligent comp. with them, either. The underlinings for Dickson's were all wrong, but they were printed as given me. Haverly's Uncle Tom's Cabin should have read Draper's Uncle Tom.—R. J. (Funny) Adams will do clown this season for Doris. Joined 16th.—Jennie Calef will star next season under management of Andrew Waldron.—Indianapolis is noted alike for stage-struck maidens and management-struck kids. Six noses can be counted sniffing for assistant managerships.—The new Zoo will have a large reorganized orchestra under the management of Prof. Kieckhoeffer.—The Museum will also have a good orchestra, throwing out entirely the old trio orchestra.—The management of the local theatres have hatched a scheme whereby they will attempt to evade the tax and license law. This is the outcome of a series of lectures and concerts given at the Plymouth Church under the auspices of the Indianapolis Lecture Course. All of the performances have bordered closely on things theatrical, and the church, being exempt from taxes or license, has led the theatres to adopt the same. By renaming the Museum, English's and Dickson's as churches, and holding Sunday services, they expect to gain their point, or else bring the Plymouth church people to terms.—The recent heavy rains undermined the foundations of the new Zoo Theatre, and caved in about sixty feet. This will hinder rebuilding, and may delay the opening.—Amos Walker has organized a Western Lyceum Association, and will have charge of James Whitcomb Riley.—Samuel Bawson capiased Doris' Circus for $3,600. Claim was paid.—Krao is with Doris.—The Lorella matinee was unsatisfactory. The money was given back to the man and he was dismissed.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): One of the largest and most enthusiastic audiences of the season attended John T. Raymond's play. For Congress, 13th. His support was good with the exception of Murry Wood's. He endeavored to play an Irish part, and the good impression he made here a few years ago as a Chinaman with Joseph Polk in a Gentleman from Nevada, was entirely lost. Crossen's Banker's Daughter had only a small house 16th. Doubtless the array of empty seats looming up before them had a discouraging effect. Local talent presented the Pirates of Penzance to crowded houses 17th and 18th, and gave a very fair performance. Ida Kellogg, a cousin of Clara Louisa assumed the part of Ruth.

Items: The Dicksons have finally lost control of everything in the amusement line in this city. Messrs. Trentman and Smith having just procured a five year's lease of the Academy. It will be managed by Robert Smith. He will proceed immediately to overhaul and repair the house, and it will again be turned into a theatre. Mr. Dickson dropped quite a sum of money here. I hope the new lessees will be more fortunate.—The members of the Elks residing here had a banquet this week. John Lillie of the Temple did the honors.—Manager Simonson proudly exhibits a ring presented to his father by the late President Barrios, of the Central American Republic.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Week of 13th, Maud Atkinson appeared in a varied repertoire at low prices. Her acting is of the emotional sort and runs to extremes. She was "guyed" on the first night. Support mediocre. The Acme Dime Museum week of 20th. We have had low-price attractions for eighteen out of twenty-one days straight.

Items: Dowling Hall is being refitted and will be opened in July on the dime museum plan. This will be the collapse of our only rink.—Wilson Naylor has an offer from Western capitalists to buy the Opera House, and will decide within thirty days. He thinks the property worth over $100,000. He and the Dicksons have put $20,000 in improvements on it. Mr. Dickson, of Indianapolis, whose lease is for ten years, has written his willingness to sell. Mr. Naylor prefers to sell to Terre Haute parties, but will want considerable more than he paid for it. If he sells he will go South, as he is in very poor health.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): The Mendelssohn Quintette Club charmed a fashionable audience 15th.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Week of 13th, Waite's Comedy co. appeared to good houses at low prices. Return for week of May 18.

MUNCIE.

Wyser's Opera House (H. R. Wyser, manager): The Barlow-Wilson Minstrels 18th, to fair business; house would have been crowded but for a severe hail and rain storm.

LOGANSPORT.

Dolan's Opera House (W. Dolan, manager): Aimee 11th, in Mam'zelle, to a light house. This was expected to be one of the events of the season, but in this sadly failed. Newton Chisnell as Col. H. Poster was immense. Mendelssohn Quintette Club filled the house 14th. The finest musical entertainment ever presented in Logansport.

VINCENNES.

Green's Opera House (Frank Green, manager): The Acme Comedy co., week of 13th. Large crowds at ragged edge prices. With the exception of Allie Ballinger, the co. is strong and creditable. Galley Slave, 23d; Mexican Orchestra co., 28th; Mendelsshon Quintette Club, May 23; Lloyd Dramatic co., June 9.

RICHMOND.

Phillips' Opera House (Dobbins Brothers, managers): Crossen's Banker's Daughter co., 15th. Considering the bad weather, the house was a good one. It was very well pleased; performance excellent.

Arena: Paper for Doris' Circus, 25th, is up.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): Laura Dainty, in A Mountain Pink, 11th, to good business. Well received. Kate Claxton, 23d; the Arions, week of 27th; Gus Williams, May 8; W. J. Scanlan, 13th.

CLINTON.

Music Hall: Manager Fenlon has retired from this house, having assigned his lease to Messrs. Tate and Fluke, who will continue for the remainder of the season. Charley Fenlon's genial presence will be missed. Your correspondent is under many obligations to him for courtesies. He has labored under many discouragements. He can make more money with his father at their extensive stock yards at Chancy, and ought to have gone there long ago.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): W. E. Sheridan appeared 13th and 14th in Louis XI. and King Lear, to fair business. Mr. Sheridan gave satisfaction. Gee's Lilliputian Specialty co., 20th, week. J. K. Emmet, 28th.

KANSAS.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Little's World entertainment, 13th, was a success financially and artistically. Newton has never before seen better mounting in any play. Clara Douglas and Etta Weaver deserve special mention, having established themselves as decided favorites.

WICHITA.

Turner's Opera House (George Kroenert, manager): Power of Money co. 11th. Little's World had a fair house, 14th. The scenery used by the co. is fine, that is all.

Items: Frank L. Yerance, formerly manager of Charlotte Thompson, joined the Power of Money co. at Newton, Kas., 18th. Mr. Yerance is a very pleasant, agreeable gentleman, and a hard worker.—Louise Sylvester and husband left for New Orleans, 14th. The lady will remain idle for the rest of the season in order to recuperate.—Louis G. Belter, who was in advance of the Martha Childs Troubadours, is in the city.—Dock Miller, of this city, leaves to join Pullman and Mack's Circus in a few days.

EL DORADO.

Ellett's Opera House (E. C. Ellett, manager): J. Z. Little's World played to a $110 house, 13th. The scenery was very fine; performance fair. Attended their performance at Wichita. Drew $211. Rain storm interfered with the receipts.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Bunch of Keys to big business, 10th and 11th. Eugene Canfield as Grimes, Charles Bowser as Snaggs, Lena Merville as Teddy, and Marietta Nash as Dolly were inimitable, and gave an entertainment worth double the money. John Dillon as Pilgrim Boggs in States Attorney, and Swap, the Yankee, with Felix O'Callaghan for afterpiece, 13th, 14th. Eccentric John is a general favorite here and always draws well. Charlotte Thompson in Jane Eyre to a big house, 15th.

Library Hall (J. Fred Scott, manager): Bernhard-Listemann Concert co., assisted by Emma Howe, soprano, 14th. This was the most noteworthy of a very interesting series of entertainments.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): First two nights, week of 13th, the house was used for a local entertainment in the interest of charity. Lizzie Evans began a return engagement, 16th, playing her usual repertoire to fairly good business. The little lady is a favorite, and is capable of something better than is required of her in Dew-Drop and Fogg's Ferry. Falka, 20th; Kindergarden, 27th.

Masonic Temple (Meffert and Friedlander, managers): The Mexican Typical Orchestra gave four concerts to well-pleased but small audiences. The music is after the Spanish Student idea, and the execution is almost perfect. The numbers were well chosen. A return visit would certainly be successful.

New Grand Theatre (J. P. Whallen, proprietor): The Silbon Cupid co. presented a good variety bill to a large week's business. The specialty features were all good, especially the singing of the Wood Family and the off-hand drawing of Pat Rielly. The general excellence of the programme was somewhat marred by the burlesque. It was very bad.

Harris' Museum (P. Harris, proprietor): The Leonzo Brothers, with their educated dogs, have been turning people away from the Museum. It does not seem to matter what attraction is offered, the steady, good business continues. Rooms to Rent, 20th.

Items: The Grand will be closed week 20th.—Buffalo Bill's Wild West Show will be at the Base Ball Park three days, opening 23d.—Walter Emerson, the cornetist, comes to Louisville expressly to play at Manager Meffert's benefit, which occurs 20th instead of 13th, as announced in last week's letter.—It is said that Managers Macauley and Friedlander are both trying to secure the theatre of Frankfort during the season of the Legislature.—Lizzie Evans co. did not arrive until late after nine o'clock. A good-natured audience sat the play through.—The season has closed at the Masonic. It was not successful, financially, but the house will be in the field again next season. Manager Friedlander has shown marked ability in the box-office. He will be connected with several amusement ventures during the Summer.

OWENSBORO.

Notwithstanding Capt. F. L. Hall expressed determination to discontinue the use of his house for theatrical purposes, I notice in our local prints that he has a few attractions booked for the latter part of this month; also for June. The first one is Berger in The Galley Slave, during week of 27th. Capt. Hall seems to have an aversion to giving any information.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The Silver King was the attraction 13th and 14th, with almost the identical cast of its first performance here although the piece was not as successfully handled, and some of the stage effects were queer. Frazer Coulter is a good Denver and Frank Burback was thoroughly easy as the Spider. Rachel Noah was a charming Nellie, and the rest of the co. were up in their parts. Business was not what it should have been, but was moderately good. Den Thompson comes 24th and 25th with his old familiar yet ever acceptable Josh.

People's (William Wylie, manager): This manager's success still continues. His strategy is excellent. He has thirty Salvation Army badges in his treasury which have been pawned to see the Stewarts. His attractions are drawing dollars also.

City Hall: A large audience was present 13th and enjoyed "A tour through England with Charles Dickens," by Stoddard.

Tips: Theodore Thomas and his orchestra of sixty gave a grand concert at City Hall 20th assisted by Miss Juch, Miss Clapper and Messrs. Winch and Heinrich.

BANGOR.

Opera House (Frank A. Owen, manager): The Floy Crowell Dramatic co. played a highly successful engagement week of 13th, houses being crowded; ten twenty and thirty cents. Queen's Evidence, 13th; Bess, the Waif, 14th; Fanchon, matinee and evening, 15th, Two Orphans, 16th; The Factory Girl and Three Married Men, 17th; Uncle Tom's Cabin matinee and Divorce evening, 18th. Will stay another week, opening in Kathleen, Mavourneen, supplemented by the farce Box and Cox, 20th. Boston Theatre Silver King co., 27th and 28th; Rag Baby, 29th. Denman Thompson in Joshua Whitcomb, May 1.

MASSACHUSETTS.

WORCESTER.

Theatre (Charles Wilkinson, manager): William Carroll, in Lend Me a Dollar, had a very good house, 13th. There were many good points about the play, and it seemed to interest and amuse the audience. Daly's Vacation co., 16th, had a large house. The Hanlons, 17th, 18th and matinee, were received by large audiences. They always draw well. The Bandit King is booked for 29th.

Items: Hi Henry's Minstrels are billed to appear at Mechanics' Hall this week.—The Museum is running a ten-cent Humpty Humpty co. to big houses. Mr. Morse has made one wise step since assuming the control of the Theatre, and that is to retain Mr. Wilkinson as the manager of the house. Mr. Wilkinson has been here many years, is well and favorable known to the public, and has gained their confidence by his straight-forward business methods. He always tries to select the best there is on the road for the benefit of his patrons, and although the past season has been a bad one here, as at other points, yet he intends to leave nothing undone that will bring to his house, for the season of '85-'86, the best class of stars and combs. that can be secured.

BROCKTON.

City Theatre (W. W. Cross, manager): Maggie Mitchell visited us after an absence of several years, 13th, presenting her new play, Maggie, the Midget, to a large and well-pleased audience. Lend Me a Dollar drew a small house and gave poor satisfaction 16th. William Carroll and T. M. Hunter were very good, and the same may be said of Helen Sedgwick; but the leading lady, Louise Balfe, was suffering with a severe cold, which detracted much from the entertainment. The benefit of the Purcell Family, at which Kathleen Mavourneen and A Regular Fix were given, drew a small house, but gave good satisfaction, 18th.

People's Theatre (Cosgrove and Blair, managers): Phil Simmonds' Star Dramatic co. presented Dora and the Limerick Boy, 17th, giving the best performance ever seen at this house. The Ticket-of-Leave Man was given to a large and well-pleased audience, 18th; co. remains all this week.

Item: A sad incident connected with Maggie Mitchell's performance was the death of ex-Mayor H. H. Packard, who was taken ill in the theatre and removed to his home, where he died an hour later of heart disease. His funeral, which took place on the 17th, was the largest ever seen in this city. He was respected by all.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Denman Thompson, in Joshua Whitcomb, 14th, to a good house. Some disappointment at not seeing Julia Wilson's name on the bills. She had an able successor in Edith Murilla, who was a charming Tot. The song-and-dance, "Little Stars Wont Tell," by Miss Murilla and Mr. Martinetti was the hit of the evening. Rag Baby, May 9; Carrie Swain, in Little Joker, 13th; Boston Museum co., in Pique, 16th; Floy Crowell, 18th and week.

HAVERHILL.

Academy of Music (J. F. West, manager): Bride and Frear's Bunch of Keys, 17th and 18th, to very good houses. Hattie Anderson, as Teddy, was excellent, and Arthur Dunn as Grimes added not a little to the life of the piece. This co. closed here a most successful season of thirty weeks. Zozo, 23d, 24th, 25th.

NORTHAMPTON.

Opera House (George S. W. Whitbeck, manager): The Hungarian Gypsy Band, 15th and 16th, to audience comprising our best musical talent. Especially worthy of mention was the rendering of the overture to William Tell, which almost brought the audience to their feet.

Items: Manager Whitbeck is having trouble with the *Daily Herald* because he withdrew the Opera House advertising. Mr. Whitbeck has the sympathy of the public.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Miller and Dixie's Comic Opera co. came under G. A. R. management, 17th, and gave three performances to large business at panic prices. Rag Baby co. (return engagement), 27th.

LOWELL.

Huntington Hall (George O. E. French, manager): Zozo did a tremendous business last week. Harry Barrymore, who was here with Agnes Wallace-Villa the early part of the season, now plays the Demon and has made a great success of the part. He is engaged as leading man for Gardiner's Only a Farmer's Daughter comb. which opens in San Francisco the latter part of August. Joseph Murphy, 30th.

People's Theatre (Herbert E. Webster, manager): Hamlin and Keeler's comb. gave the best variety bill of the season. This week we have Morrissey's Hibernica; also James E. Henshaw and May Ten Broeck in sketches.

Personal: Harry Barrymore was the guest of the Wednesday Club during his stay here.

HOLYOKE.

Opera House (Chase Brothers, managers): Only one entertainment last week—Boston Museum co. and Sol Smith Russell in The Guv'nor. Mr. Russell was in his element. His make-up as the "Guv" was simply immense. One of the most pleasing entertainments we have had the pleasure of attending this season.

Item: The People's Theatre at Parson's Hall continues to draw a dime crowd and furnish varieties enough to satisfy the average public.

CHELSEA.

Academy of Music (James B. Field, manager): Bride and Frear's 13th (return engagement), light business. Nemo Minstrels to fair house 16th; poor show. William Carroll in Lend Me a Dollar, 17th, to fair house. Margaret Mather in Leah 27th; Lizzie May Ulmer in 49, May 1; Manager Field's Benefit, 5th, Museum co. in Pique; Joseph Proctor in Damon and Pythias, 7th; Carrie Swain, 11th.

LYNN.

Music Hall (James F. Rock, manager): The Leopolds opened in Frivolity 13th, to a fair-sized house, and appeared in seven performances to what would have been fair business had it not been for the cut prices. The piece went much better than when last seen here. They closed their season at this place 18th. Manager Goodrich says that, taking into consideration the unusually poor dramatic season, he has no fault to find with the business done by his co. He will remain in America. The co. sail for Liverpool next Tuesday. Their scenery and properties will be stored here until their return which will probably be in September. The piece is to be re-written. Thanks. Floy Crowell 27th, and week.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Michael Strogoff 14th and 15th, to a good audience the first night, but a much smaller one the second. Of the co., Charles A. Haswin made an excellent Strogoff, Joseph Slaytor a handsome Ogareff and Cecile Rush a fine Marfa. W. H. Thompson as O'Brien was good, but the second night, for various reasons, he was much "indisposed." First time this season. The scenery might have been better, and the ballet—well, later on I will have my say about that. William Carroll, 18th, gave us Lend Me a Dollar, to a small house. The co. is strong, but the piece needs improvement. Bandit King co., 23d; Lizzie May Ulmer, 28th; Carrie Swain, May 2.

All Sorts: George Ulmer was here 16th, in the interest of Lizzie May.—William Carroll has on his wall paper an engraving of a one-dollar note with his vignette in the centre.—Several of the Michael Strogoff party skipped their board-bill here. Members of the band, I understand. Florine Arnold, of the co., belongs here. The death of her mother occurred but a few weeks ago. J. P. Keefe, of same co., who plays the Governor of Moscow, was in Boston defending a law suit. His part was played by L. F. Spencer, and Wilbur A. Mason was cast for Mr. Spencer's part, the Emir of Bokhara. Of the ballet, I may say it was the smallest it has been my lot to see, there being but six coryphees. Adele Cornalba, star premier, left the co. at the conclusion of the engagement at Boston last week. Signor Conti, the male dancer, was discharged, the management having no use for him, and his wife and her sister, who were in the ballet, went with him. The second premier was also discharged, leaving a ballet of but six people. The Strogoff co. close at Williamsburg, 24th, a season of thirty-five weeks.

Attachment: A constable's writ for three hundred dollars was served on William Carroll's personal property at the theatre Saturday night in favor of Frank M. Kendrick for salary for week of April 13. Mr. Carroll was interviewed by the writer, and said the affair was a very foolish piece of business, as Mr. Kendrick's salary was not due until after the performance that night. He was engaged in New York by Edward Taylor to fill a vacancy caused by the illness of one of the co. "We opened at Newport," said Mr. Carroll, "and he proved incompetent. From there we went to Boston and played a week, and his trunk was lost somewhere on the road. He accused me of not trying to find it, and made so much trouble that, with his continued incompetency, I was forced to tell him that his engagement with us would end Saturday night. His salary was paid tonight, as you see by this receipt." In conclusion, Mr. Carroll said they had been out two weeks and had played to small business, which they expected. Nat Childs joins the co. at Milford, Monday, to rewrite the piece. Mr. Carroll's part will have more business put in it, and be made more comical. Mr. Kendrick's side of the affair, as given to the writer, was that he was engaged in New York by Edward Taylor, manager for William Carroll, for a season of eight weeks, beginning at Newport April 4. "I received no pay for my Newport night, the manager telling me that was complimentary to Mr. Carroll, although I was kept in the dark about such an arrangement. I paid two dollars and a half for board there. As my trunk failed to arrive at Boston, I had to hire my costume, for which I paid three dollars, as you see by this receipt. When my salary was paid Saturday night at Boston it was three dollars short, and when I kicked about it I was told that it was to pay for my costume. I showed my receipt to Mr. Taylor, and later he refunded me the money. The business manager, A. L. Erlanger, did not try to recover my trunk, and when I spoke to him about it received indifferent replies. On the 13th I was told that I would get through with the co. at Fall River, 18th. I threatened to sue for salary for the full time of my contract, as I was not given two weeks notice, and was told to get it if I could. Mr. Carroll has always used me well, and I have found him a gentleman, but the business manager is down upon me and is the cause of all the trouble."

NEW BEDFORD.

Opera House (J. C. Omey, manager): Michael Strogoff, 12th; fair house. The scenery surely ought to be respected, if old age is honorable. The forest pieces are some that Noah had in the ark to keep the animals from being home-sick. In the engagement, where trees are mowed down by heavy shot, some of the scenery was not up in its part and refused to succumb, when a super gallantly rushed to the rescue with a step-ladder, but lost his balance, sending the steps some ten feet into view of the audience, giving them a queer idea of the mode of warfare introduced. The magnificent ballet advertised was cut down to some eight or ten damsels, with not half the knowledge of dancing possessed by Mike's horse, for he kept his legs moving to so good purpose that supers and ballet were glad to retreat and give him the freedom of the stage. Maggie Mitchell, 13th, as Fanchon, wrung tears and widened the mouths of a $430 audience. If Maggie Mitchell has found that fount of youth "by poets sweetly sung," she should sell the secret to some of the ballet troupes the members of which have to oil up their knee joints before each performance. Her support was generally better than when last here. Hoger's Allegory packed the house two evening performances and one matinee 16th, 17th and 18th. James Carroll and Dave Morrissey, two professional comedians of this city, were cast as Irishman and negro, making these characters much more laughable than usual, although some of their jokes were a trifle bald-headed.

FITCHBURG.

Opera House (F. A. Currier, manager): Denman Thompson in Joshua Whitcomb to a $550 house, 13th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The Dalys in Vacation, 17th, made their first appearance to a crowded house and scored a big hit, especially in their dancing. Boston Museum co., 18th, in The Guv'nor, had a big house. George Wilson and Sol Smith Russell were most heartily appreciated, but the rest of the co. were equally good according to the demands of their parts.

LAWRENCE.

Opera House (T. A. Sweeney, manager): The Lucier Comedy co. finished a week's engagement to good houses at their matinee and evening performances. They have a first-class co. and gave the best of satisfaction. Margaret Mather, 24th, in Lady Macbeth.

Change: T. A. Sweeney is now manager of the Opera House.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): Shadows of a great city opened the week and remained three nights, to moderate business. This co. has an excellent cast and fine scenic effects. Annie Ward Tiffany, who is a whole show in herself, does some very clever acting, and kept the audience in continuous good humor. Three Wives to One Husband rest of the week. Patronized very slimly. This co. possesses a talented corps of actors, but the attention of the public was either called elsewhere or the people who attended the first presentation were disappointed, as the audiences dwindled as the week advanced. This absurdity contains many good points and plenty of joviality, but the public don't seem to appreciate it. Arthur Elliott and Raymond Holmes are a great pair and thoroughly understand their parts. May Blossom, 23d, 24th and matinee only 25th.

Detroit Opera House (Charles A. Shaw, manager): The Wilbur Opera co. held the boards throughout the week and presented their repertoire to crowded houses at crucial prices. Rather weak in chorus. The leading parts seem a trifle worn out, but on the whole the week passed in a satisfactory manner; and there certainly ought not to be severe criticism when the slaughtered prices of admission are taken into consideration. Her Atonement, 23d, 24th, 25th; Robson and Crane, 29th (Manager Shaw's benefit).

White's Grand Theatre (Charles O. White, manager): This theatre was the scene of immense activity during the engagement of Romany Rye. At every performance every available seat was occupied and the aisles crowded nearly to the orchestra chairs. The entire presentation was first-class, and the multitudes in attendance were not slow to appreciate it. Only a Woman's Heart, 23d, 24th, 25th; Castle and Sisson's Little Nuggets, 27th, 28th, 29th; Ada Gray, 30th, May 1, 2.

Squibs: The Harris Nickel-Plate Circus (the old Dan Castello show) are billed in Windsor for May 2.—Cole's Circus will come to Detroit, May 25, and will doubtless have the Doris show to compete with across the river (Windsor) on the same date.—Forepaugh's Circus, it is rumored, will be here sometime in June.—John T. Dickson goes to Indianapolis from Detroit to visit relatives, and will be in New York early in the Summer and hatch out some new ideas.—We were pleased to meet L. R. Shewell, and the talk over old times was decidedly interesting. Mr. Shewell left Detroit early in the week for his home by the seaside.

GRAND RAPIDS.

Power's Opera House (W. H. Powers, manager): A weak co., under the management of Chapman and Sellers, presented Her Atonement 13th and 14th. The performance, barring scenery and orchestra, was uninteresting. Robson and Crane, 28th; Harrison and Gourlay, May 1 and 2; Rhea, 7th.

Redmond's Opera House (W. H. Powers, manager): Prof. Townsend, mesmerist, began a four nights' engagement 15th, before a fair-sized audience, and gave good satisfaction.

FLINT.

Music Hall (Thayer and Page, managers): Flint Rhea Dramatic Club, in Camille, 13th and 14th, to large houses. Rose Eytinge, in Felicia, drew but a small house. Should have been crowded.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Her Atonement, 17th, to a rather good house. Repeated 18th matinee and night.

MANISTEE.

Scandinavian Opera House: Stevens Comic Opera co. rendered Kinks before a small but enthusiastic house 15th. The small attendance was owing mainly to insufficient billing, which was caused by a loss of paper in a recent Chicago fire.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Thomas W. Keene, supported by a fine co., among whom were Eugene Moore, P. C. Hagar, Lettie Allen and Mrs. Hamblin deserve especial mention, appeared in Richard III. to the largest house of the [illegible] Keene is a favorite here.

WINONA.

Philharmonic Hall (Roberts and Campbell, [illegible]): Kate Claxton, supported by Charles A. Stevenson, in The Two Orphans. Largest house of the season; everybody satisfied. Second visit here. Gus Williams [illegible].

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Nat. C. Goodwin, 13th, 14th, 15th and matinee, in his new musical burlesque, The Skating Rink, drew large houses. Mr. Goodwin's very excellent imitations of noted actors caught the audience. The co. give a good entertainment. W. J. Scanlan, 16th, 17th, 18th and matinee, in Friend and Foe and The Irish Minstrel, drew fair houses. Very favorable impression. Robson and Crane, 23d, 24th, 25th.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week 13th: Mons. Niblo's Humpty Dumpty. Good olio, introducing Fannie May, James and Hattie Griffin, Minnie Kaye, the Gorman Brothers, Harry Toner and William Frobel. Good houses.

MISSOURI.

KANSAS CITY.

Coate's Opera House (M. H. Hudson, manager): Gus Williams opened 9th for three performances of Captain Mishler and closed engagement in Oh, What a Night! It was the first production here of either, and they both drew well. The McCaull Opera co. opened 13th for week. Falka was given for the first three nights, and succeeded in pleasing the largest audiences of the season. The leading characters were well sustained. W. J. Scanlan, 27th, 28th, 29th.

Walnut Street Theatre (John S. Raynor, manager): Week of 13th, return engagement of George France in Wide Awake. The piece drew well. A very exciting exciting incident occurred last week. In the second act of Mazeppa, just as Zoe Clayton was being strapped on the back of her horse, the animal backed off the stage into the orchestra pit. Fortunately no one was injured, except the horse, but Miss Clayton finished the act with him.

Items: C. L. Durban, business manager of Minnie Maddern co., is here and has arranged for the performances at the Gillis, opening 20th. It will be the first appearance here of Minnie Maddern, and a very successful engagement is looked for.—C. G. Craig, Charlotte Thompson's manager, has been here for several days.—J. W. McKinney, formerly business manager for Clara Morris, is here, and will call Kansas City his home for some time to come.—The Elks will shortly occupy their new hall on Delaware street, which, when completed, will be one of the finest. At a recent meeting Thomas W. Keene, the tragedian, exemplified the [illegible] work.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Dickson's Sketch Club, booked for 14th and 15th, changed to 23d and 24th, thus leaving house vacant for ten days. J. K. Emmet came 17th and right [illegible] did he profit by the house having been idle. Every seat was sold long before the rising of the curtain, and standing-room was in demand. Emmet's latest, The Strange Marriage of Fritz, is about the same as the rest of the series—apparently written only to show off Emmet. Barlow-Wilson Minstrels, 30th; Minnie Maddern, May 1 and 2; Aimee, 6th.

Dime Museum: The benefit for A. W. Cole at Opera House, announced for 16th, proved a dismal failure. Not enough people assembled to pay [illegible] of the [illegible]. Audience was dismissed and money refunded. Mr. Cole has sought a more congenial clime. The Dime Museum is a thing of the past.

A Strange Sight: A comedian in the sulks from the too persistent applause of his audience. If this encore business worries Mr. Emmet he should endeavor not to let his audience find it out, especially after he had received such a large amount for entertaining them. One of the principal points of Mr. Emmet's advertisement is his singing; and if the people have not yet found out he cannot sing and are pleased at his efforts, he should endeavor to gratify them.

NEBRASKA.

FREMONT.

Bullock's Opera House (George Yates, manager): Harry Webber played Success, 13th, to fair audience. Mrs. Webber lacks pathos in emotional parts. The plot of Success, while good, ends rather too hurriedly.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): A very large audience assembled to see J. K. Emmet 11th, and everyone went home disappointed. Gus Williams was here 13th and 14th, and played to only fair business. His play was rather a disappointment also. It is the least pleasing of any of the plays he has given us.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Bunch of Keys drew large houses afternoon and evening 16th—Fast Day. Denman Thompson, as Josh Whitcomb, paid his annual visit, 17th, and, as usual, had a crowded house.

FRANKLIN FALLS.

Burleigh Opera House.—The Boston Comedy co., H. Price Webber, manager, opened 13th, for a week, and succeeded in attracting very large and well-pleased audiences every night. The local papers are very complimentary in their remarks on Manager Webber and his excellent co.

Items: The Dionne Pleasure Party had to leave a horse as security for their board bill in the neighboring town of Tilton last week.—The Roller Skating craze is about over in this section.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Maggie Mitchell opened a three nights' and matinee engagement 16th, to a good house in Fanchon. The Pearl of Savoy, 17th, also drew a good house, while a repetition of Fanchon at matinee 18th, fairly packed the theatre. In the evening Little Barefoot attracted an excellent audience. Miss Mitchell was supported by a very fair co, the worthiest of which were Charles Abbott, J. T. Galloway, R. F. McClannin and Lillian Andrews. Col. Milliken's co. in Three Wives to One Husband, 20th, 21st, 22d, opened to only a medium house. The play is rather long drawn out, but is interpreted by an excellent co. headed by Raymond Holmes. The acting was thoroughly appreciated and heartily applauded. Only a Farmer's Daughter follows last half of week.

Washburn's: Glendord's engagement at this house ended quite ignominiously. The first three nights of last week The French Spy was given in a manner that made the audience very weary; but their attempted rehearsal of Jesse James, Thursday morning, proved to be the straw that shattered Washburn's patience. Those who did show up, according to Mr. W's statement, were tired, and those who didn't professed to be sick, but not more so than the management of the house who immediately cancelled the remainder of the engagement. Howorth's Hibernicon opened to a packed house 20th, giving a very fine entertainment. Mr. and Mrs. Jerry Cohan and a fair co. are included in the show. Next week Burgess and Welsh's Minstrels.

Items: Col. Milliken has shown excellent judgment in his choice of pretty women for his co. His paper is also very fine.—Maggie Mitchell's interests are well looked after by her husband, H. T. Paddock, manager, and her brother, C. S. Mitchell, treasurer.—Some of the neighbors are complaining that Washburn's animals are a nuisance; but they need not trouble themselves further about it, as he is disposing of them as rapidly as possible, having found them no longer a necessary adjunct to the attractions of his house.

NEWARK.

Park Theatre (Leonard Gray, manager): Storm-Beaten will be given all this week.

Grand Opera House (Leonard Gray, manager): This place which has been run for several months as the Casino Skating Rink, will be turned back into a theatre this week. The opening will take place on the 27th, when Hoop of Gold will be given.

Newark Opera House (Fred. Waldmann, manager): Hallen and Hart's Prize Ideals are here for the week.

Arena: O'Brien's Circus will show at East Newark on May 4 and 5. They go to East Newark in preference to showing here because the license is only $10 a day there, whereas $200 a day is charged here.

PATERSON.

Paterson Opera House (H. C. Stone, manager): The Private Secretary, 14th, to a good house. Delighted audience. By request the co. will come again shortly. Tony Denier's co. in Humpty Dumpty, 18th, to a good house. Maggie Mitchell, 20th, in the Midget. One of the most fashionable audiences of the season. The price of admission was raised.

Philiion's People's Theatre: Collars and Cuffs, 13th and entire week, to very good business, Fannie Beane and Charles Gilday in the leading roles.

TRENTON.

Taylor Opera House (John Taylor, manager): The Amy Gordon Opera co., week of 13th, to fair business. Planter's wife, 24th and 25th; Emma Abbott, 27th; T. P. W., May 4.

ORANGE.

Music Hall (G. P. Kingsley, manager): Callender's Minstrels failed to appear, 14th, only one seat being sold in advance. A good house greeted the complimentary concert given John Plunket, 16th. The audience was highly pleased. Three Wives to One Husband, 24th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): The testimonial concert to Townsend Fellows, on Mon-

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE, . . EDITOR

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NEW YORK, - - APRIL 25, 1885.

MIRROR LETTER-LIST.

Arthur, Lilford	Lloyd, F. G.
Armand, Joe	Lytell, W. H.
Aldine, Nellie	Lord, C. B.
Anthony, Mgr.	Lawson, Emma (2)
Allen, John	Lynch, Miss Marion
Aldridge, Louis	Ludlow, Charles
Arlington, Maggie	Lewis, Jeffreys
Blank, Georgia	Lisle, Rose
Burton, C. A.	Lytle, R. W.
Berrill, B. T.	Lynch, Ed (2)
Booth, Edwin	Louis, J. R.
Bassett, Russell	Marsden, F.
Burgess, Nell (2)	Murray, David
Bolton, C. E.	Morehouse, Lena
Bland, L. E.	Montague, Mgr
Blakemore, H. D.	Morrow, Annie
Breyer, Mary	Mitchell, Annie
Barbour, Marie	McDowell, W. A.
Barry, Wm.	Mortimer, Mabel (2)
Bartlett, H. T.	Mackin, Thos.
Bailey, O. T.	Modjeska, Mme. (2)
Baird's Minstrels, mgr.	Morton & Bell
Boker, Geo. H.	Mitchell, H. C.
Brooks, Walter	McDonnell, Allen
Benson, Mrs. M.	Mansfield, H. S.
Blackburn, Mary C.	Morant, Fanny
Barringer, Chas.	Maguire, Mr.
Bowers, Mrs. D. P.	Morean, Eugene
Bailey, Mollie (2)	Marryat, Florence (2)
Boccolini, Signor	Maguire, Thos.
Blanchet, A. D.	Mitchell, Miss J. M. (2)
Bowman, Fred	Morton, Charles H.
Bonfort, Philip	Miller, Ch. A.
Brown, F. A.	Martin, C. R.
Bauren, Robert	Morris, George O.
Barry, Helen (2)	Maeder, Fred.
Blakey, T. W. H.	Marston, E. F.
Burnside, Miss. Jean (2)	Morris, Wm.
Barber, John	Morgan, Willie
Bayley, Fred (2)	Montgomery, H. W.
Bushell, Amy	Matteson, Jas.
Brown, Ed. (Photos)	McEwen, Jas. L.
Beers, J. N.	Miller, Henry
Clark, H. N.	Maginnis, Dan
Calef, Jennie	Morse, M. F.
Coleman, L.	Morris, J. Arnold
Clarke, Marlande	McHenry, T. C.
Chapelle, Charles	Monell, G.
Callan, Jas.	Morton, G. (2)
Clark, J. S.	Moulton, A. (2)
Charnce, Henrietta	Mathews, C.
Crabtree, Charles	Moffitt, Wm.
Campobello, Sig.	Norman, S. P.
Callender, Chas. (2)	Nathal, Louis
Courtney, William	Nathan, Caroline
Castagneri, Sig.	Navin, Ida
Collins, Timothy	Netter, E. T.
Christen, Julia	Nelson, Virginia
Culleton, Annie	O'Neill, James
Chapman, F. M.	Owens, E. A.
Corbyn, S.	Oakes, Fred
Cherie Adelaide	Ohrenstern, C. J.
Drew, Maurice	Odem, Walter
Darrell, F. (2)	Owens, J. A.
Darrell, E. J.	Points, Tom
Duffy, W. J.	Piton, A.
Douglass, Belle	Parr, Helen
DeBilly, A. E.	Pease, W. M.
Deaves, Rillie	Parrott, M. J.
Dodge, Lulia R.	Pike, S.
Daniels, Carrie (2)	Plunkett, Annie
De Smidt, Mme.	Percy, Arthur
Douglass, Byron (2)	Prather, Miss Dempsey
Duffield, Pauline	Potter, F. W.
Davis, Charles L.	Piggott, Joe (2)
DeVere, Elsie	Pendy, John
Dean, Newton	Poor, Charles B.
Dunbar, C. D.	Phillips, Gus (2)
Dood, Frank (2)	Payson, F.
DeGarmo, Mrs.	Pulsifer, Chauncey
Damerini, Virginia	Pagett, Will F.
De Kriss, Charles	Pullett, Geo.
Daglas, Eugene	Rogers, Katherine
Egbert, S. F. (2)	Russell, R. F.
Eytinge, Harry	Rosa, Patti
Errington, Lillian	Russell, Mary
Ely, A. L.	Richards, Harry
Elliot, A.	Rich, Carrie L.
Eagle, O. W.	Ranch 10 (Bus. Mgr.)
Emmett C. C.	Ross, Willis
Eustis, F. J.	Russell, William
Fulford, R.	Ritter, Prof.
Farren G.	Ross, A. M.
Frew, C.	Rodgers, Chas.
Fitzmaurice, R.	Robertson, Wm. H.
Farmer, Harry	Richmond, Horace
Farr, Edith	Robertson, Charlie
Feeley, A. K.	Ruby, Marion E.
Farmington, Eva	Rose, Fred.
Fisher, Addie V. (2)	Rolfe, Chas.
Fox, Della	Rankin, Geo.
Frank, O.	Rice, Mary L. (2)
Fessenden, Lucy	Raymond, H.
Fredricks, Wm.	Rider, M. L.
Ford, F. W.	Rainford, Milton
Fish, J. S.	Rose, Laura
Fenton, Essie (2)	Robinson, Geo. S. (2)
Freer, Margaret	Roberts, E. M.
Foote, Richard	Remenyi, E.
Grover, Leonard (2)	Ranous, W. F.
Graham, Harry	Renard, R.
Goodenough, Rosalie (2)	Rees, Stella (2)
Gannon, Maud	Radcliffe, James
Golden, Richard	Redding, F.
Goodwin, Frank	Randall, J. H.
Gorman, Grace	Raymond, Mrs.
Green, J. D.	Sothern, E. H.
Grindell, D. E.	Sturgeon, J. W.
Gunter, A. C. (3)	Swinburne, I.
Grandie, E. E. (4)	Stuart, Mary C.
Gass, Geo.	Shackford, C.
Grady, C. J.	Stahl, R.
Gillette, Florence	Smith, Matt
Gibbons, Bessie	Sterling, Fannie
Graham, Miss	Sherman, Florence
Griffith, T. J.	Stafford, Wm.
Griffith, W. N.	Stokes, Belle
Goodwin, N. C. (3)	Standish, Walter
Gilbert, Laura	Siliven, G.
Goode, Lizzie	Sheesan, Mr.
Gardner	Salvini, Alex.
Hunt, Jay	Smith, Mrs. John
Hall, Clinton	Stoddard, Harry (3)
Herndon, Agnes	Strong, Geo. L.
Healey, E. J.	Spencer, A. J.
Headland, Emily	Stude, G.
Handel, Josef	Simpson, Alfred L. (2)
Hurst, Frank	Sylvester, Louise
Hadley, Lillian (2)	Steele, Geo. (2)
Holland, Minor (3)	Steele, Harry
Hunn, Chas	Smith, Wm. H. (2)
Herrman, Prof.	Sargent, H. J.
Harlan, Wilbur	Suits, Annie
Hopper, Mr. C. (2)	Sansbury, Dot
Harriman, Chas.	Sands, W. A.
Hake, Herbert	Stella, Rose
Holbrook, Eugene A.	Seymour, Wm.
Holcombe, Rachel (2)	Tearle, Edmund.
Halford, H. H.	Taylor, Marie
Haynes, Mr.	Thornton, Adelaide
Harmon, Harry	Tillotson, J. K. (2)
Harris, Wm. (4)	Thompson, Mr.
Hill, Gertie	Turner, Fred.
Hunter, S. M.	Tayleure, Roland (3)
Hart, Harry	Thorne, Nellie
Hess, Jules	Thornton, Miss H.
Ingomar (Mgr.) The	Thea, Wm. J.
Irving, Henrietta	Tibbetts, C. L.
Irwin, Lillian (2)	Trimmer, R. A.
Jones, G. H.	Treey, H. (2)
Jones, Minnie B.	Tobin, M.
Jacobs (Mgr.) (4)	Townsend, Camille
Jones, E. B. (3)	Ulmer, G. T.
June, George	Union, F. L.
Jackson, Isabel (2)	Vane, Sadie
Jordan, George W.	Valentine, Madge
James, Howard	Vicatti, Mrs. S.
Jones, Dick	Waldro, Lizzie (2)
Jones, Al	Watson, Louisa
Keene, T. W.	Wilkins, Wm.
Kelly, W. W.	Wood, Oliver
Klein, Alfred	Watson, Rose
Kreissig, Hans (2)	Woodhull, H. S.
Keeney & Doane	Warkensteen, A. J.
Kyle, O. W. (3)	Wyndham, Charles
Knox, Charles	Wright, F. E.
Kleebs, Jos.	Webster, A. C. (2)
Knowlton, Georgie	Waters, Lizzie
Keefe, I. P.	Wright, J. K.
Lines, Lillian	Walstrum, Chas.
Leone, H.	Wheeler, B. F.
Lang, Harry	White & Lynch
Leonard, G. H.	Weil, Marion
Lackaye, W. A.	Warde, F.
Lestina, Adolph	Wilson, Rosa
Lawrence, Laura	Webber, Harry
Lawrence, Ed	Waterman, A. R.
Leyden, Wm. H.	Wainright, R.
Lee, Mabel (3)	Wheeler, W. A.
Leonard, N. B.	Zanita, Mgr.
Lane, W. T.	

***The New York Mirror has the Largest Dramatic Circulation in America.*

Playwrights and Novelists.

A collection of plays written by Charles Dickens, recently published, shows him as the author of some half a dozen sketchy pieces, each of which had the advantage of a private presentation to the public, and yet no one of them has succeeded in maintaining itself upon the stage. Sir Walter Scott was even less fortunate, for his dramatic efforts never saw the footlights. In one circumstance the two great novelists concurred: while they failed as dramatists proper, certain of their novels were converted into plays and are on the acting list to this day.

In these results—apparently so antagonistic—there is a discrepancy, which, however, admits of an adequate explanation. Those eminent examples prove conclusively that while the dramatic element may be largely developed in a novel, it requires something more to produce an acting play.

It does not lie merely in plot, dialogue, character or construction, all of which the novelist may employ most happily. What he lacks is the special power of working within bounds and compacting all of these within allotted limits. The dramatist must dispatch in a line the business which the novelist expatiates over in a page. The latter has to tell much that the playwright indicates, utilizing the eyes of the spectator to command numerous details of dress, action and expression.

Although many of the chief British novelists have attempted the stage, there is not an example on record where the same writer has been the author of a successful novel and a successful play of the first-class.

The rarity of the peculiar gift of playwriting so conspicuously demonstrated will account for the scarcity of good plays—that is plays essentially dramatic and inspired by the cumulative force required for success.

It is this deficiency which occasions the shocking condition of so many modern productions, which lack the cohesive vital powers. A drama is essentially a creation of which the author's brain is the womb, where it is engendered, matured and knit together in all its limbs and arteries, and sent into the world with a living soul.

The Press and the Profession.

It needs but a spark in the profession to set the daily press aflame. A spat in the greenroom is magnified until the reader believes he is reveling in the details of a free fight with hair-pulling and hairpins galore. The ordinary wranglings of other professions assume a deep significance when transferred to the arena of Thespis. Doctors may kill, druggists may blunder, lawyers may badger to the verge of fisticuffs, artists of the brush may daub one another's reputations, and they are comparatively free from notoriety—but little printers' ink is wasted upon them. But let a coryphee, a circus-rider or a serio-comic, so-called, only sneer at a rival, and the daily press can hardly find headlines sufficiently black to emphasize the Amazonian conflict that is waging. Harrowing incidents are given birth in the minds of imaginative reporters, and the ink upon the manuscript is hardly dry before the press is revolving and sending the sensation to the firesides of a confiding public.

Nine-tenths of the names dragged into the police-courts are those of actors and actresses unknown in the profession, or, at least, are so obscure that their first appearance in print is in the details of a scandal. Those well known in the profession who are involved in scandal are very few, but the entire guild shares in the reproach that is cast upon it by the unending sensations that connect a horde of unknown people with it.

There is a mystery and glamor about the stage that is a constant pique to the curiosity of the reading and the theatre-going public; and those who conduct the daily press will strain a point to connect the name of one who errs, be it masculine or feminine, with the calling of the actor. If it be a woman, so much the better for the purposes of the sensation. The morbid curiosity of the public must be catered to, even at the expense of truth.

This is the coin in which journalism pays a sister profession for its patronage and good will.

Personal.

MASON.—We present above a portrait of J. B. Mason, the handsome juvenile actor, now playing in Dakolar at the Lyceum Theatre. Mr. Mason has won his spurs by hard work. He was a great favorite in Boston, and with proper parts he will enjoy a similar distinction here.

TEARLE.—Mr. and Mrs. Edmund Tearle will return to England in about two weeks.

JEFFERSON.—Joseph Jefferson's handsome turnout was prominent on the road last Sunday.

DELAND.—Annie Deland will take a company out this Summer to play John Brougham's dramas.

CLAYTON.—Estelle Clayton in her creation, Favette, is pictured on the first page of THE MIRROR to-day.

MORRISON.—Lewis Morrison does not join Henry Irving's company, the hitch being in the matter of salary.

PALMER.—Mr. and Mrs. A. M. Palmer will take up their abode in Stamford, Ct., in May, for the Summer months.

BROUGHTON.—Marie Broughton went on for Emma Carson's part in Adonis one night last week when the latter was ill.

WALLACK.—Lester Wallack opens in Boston on May 4 for a fortnight, presenting Impulse, supported by Annie Robe.

TANNER.—Cora S. Tanner will play the leading part next season in Alone in London, under Colonel Sinn's management.

MARSDEN.—Fred Marsden and his family will shortly leave town and settle for the Summer at their country-place at Schroon Lake.

REYNOLDS.—Walter Reynolds has been engaged by Lester Wallack for the part of Orloff in Diplomacy, commencing Thursday night.

SANDERSON.—Harry Sanderson, Tony Pastor's lieutenant, has been seriously ill with pneumonia, but is advanced in convalescence.

SPIES.—J. J. Spies will remove his popular dramatic agency on May 1 from his present quarters at 12 Union Square to 866 Broadway.

LELAND.—Mrs. Leland, of Albany, has been spending much time in the city lately. Her handsome face is frequently seen at the theatres.

WILKINSON.—The Theatre at Worcester, Mass., has changed owners, but the veteran actor, Charles Wilkinson, is retained as manager.

DREW.—Georgie Drew (Mrs. Barrymore) has arrrived in the city for a short stay. She leaves with her mother for England in a few weeks.

VER PLANCK.—Mrs. J. Campbell Ver Planck, the author of Sealed Instructions, returned to her home in Philadelphia on Monday.

SWAIN.—The sister of Carrie Swain, professionally known as Nettie Belmore, died recently in San Francisco. She was twenty-six years old,

DAVENPORT.—Fanny Davenport closes season at Minneapolis on May 9. She goes direct to San Francisco. Her business has thus far averaged larger than that of last season.

BYRNE.—The actress and reader, Bessie Byrne, will give an entertainment at the Madison Square Theatre on May 7, assisted by Zelie de Lussan and other well-known singers.

BENTLEY.—Walter Bentley has signed to play Wilfred Denver in The Silver King again with Harry Miner's summer company. The tour begins on May 4, and lasts until August.

DALY.—Augustin Daly is a regular attendant at St. Leo's Church in Twenty-eighth street. The pastor, Father Ducey, has quite an extended acquaintance among the profession.

BOUCICAULT.—The old gentleman has returned to the work of his salad days—comedy writing. One comedy is begun and another is in view. He is now in the midst of preparations for a skip to Australia *via* 'Frisco. The veteran will meet in the antipodes a brother—a plodding editor—whose hand he has not grasped in many long years.

JEROME.—Elsie Jerome has been engaged by Lotta to play leading juvenile parts next season. Miss Jerome has been but a short time on the stage, yet she has made rapid progress.

WEATHERSBY.—Nellie Weathersby, the sister of Mrs. Nat Goodwin, has arrived from England and is stopping at the Gedney House. This hotel, by the way, is being largely patronized by professionals.

SHERIDAN.—W. E. Sheridan's season closes at Dubuque, Ia., on April 28. It has been very successful, artistically as well as pecuniarily. Mr. Sheridan will probably make a more extended tour next season.

SMITH.—Mrs. Sol Smith has been specially engaged to play Mrs. Candour in The School for Scandal, with Mrs. John Drew, on May 11. There will be a great cast to properly signalize the departure of Mrs. Drew for Europe.

ARONSON.—Rudolph Aronson seems to be pushing preparations for Nanon in an enterprising manner, but his judgment in having recourse to the slang librettist, who has mulled nearly everything attempted at the Casino of late, is questionable.

MICHELS.—Madame Ivan C. Michels will play Mother Stark in Only a Farmer's Daughter at the People's Theatre next week. Madame Michels was the original of the part, acting it with great success when the play was first produced some years ago.

WHEATCROFT.—Nelson Wheatcroft has declined Mr. Hayman's offer for San Francisco, and will play another season under Bartley Campbell, having the choice of leading parts in his new plays, Paquita and Clio. The latter is to be produced in August for a run at Niblo's Garden.

LEWIS.—Lillian Lewis, who has won a good deal of success as Madame Laurent in the Farmer's Daughter the past season, has been in town for a fortnight. She will be seen next week at the People's. Miss Lewis, besides being an actress, is quite well known as a writer for the press.

OWENS.—In May John E. Owens will retire from the management of his Academy of Music in Charleston, S. C., and return to his Maryland farm. Next season the veteran will emerge from seclusion and enter upon a starring tour, during which he will present his famous Wellington de Boots.

PALMER.—Manager A. M. Palmer will go to Albany on Friday in behalf of the Actors' Fund. He will try to secure the passage of the bill relating to theatrical license fees. It is desired that these fees be diverted into the treasury of the Fund. The bill has already passed the Lower House, and the prospects in the Senate are good.

DOTTI.—San Francisco critics having spoken unkindly of Dotti, she unbosomed herself to a friend at dinner as follows: "I don't see why the papers should treat me so. I do not claim to be a great artiste, but do my best. I am with Colonel Mapleson to sing the parts that are left after all the other people are cast; also to sing such parts as others refuse to sing; and I strive to please."

THOMAS.—The only feature worth chronicling concerning the matinee performance of G. F. Rowe's play, Beauty, last Thursday at Wallack's, was the delightful acting of Agnes Thomas, an English actress, who made her first appearance in New York. She created a a genuinely favorable impression, looking handsome, dressing well, and acting with grace and rare intelligence.

KLAW.—Marc Klaw reached town from Chicago on Sunday night. Mr. Price has released him from the few remaining weeks of Fanny Davenport's tour, and he is deep in preparation for Effie Ellsler's Spring season. Mr. Klaw is more than pleased with his two seasons' experience with Mr. and Mrs. Price, and regretfully closes a business connection that has been the most pleasant in his managerial career—a connection that would have continued indefinitely but for his faith in Effie Ellsler as a star.

The Actors' Fund.

The April meeting of the Actors' Fund Trustees has not yet been held. Mr. Baker has sent two calls to the members, but a quorum responded to neither. Thus some important business is held in abeyance. At the meeting called for yesterday only James Collier, Samuel Colville, W. W. Tillotson and William Birch were present—one less than a quorum. Messrs. Palmer, Mallory and Miner—usually prompt—were absent. Mr. Baker had quite a report to lay before the Board. The managers and the secretaries held an informal discussion on matters connected with the Fund.

The gross receipts of the Fund benefit in Philadelphia were $2,439.25; expenses, $285; net, $1,952.25. Donations to the amount of $378 were made. The total outcome of the benefit was $2,330.25—Philadelphia's first contribution to the Fund. May it be able to duplicate the amount every year. Edwin Booth and the Elks each contributed $100.

A severe Winter and hard times has kept Mr. Baker busy. He informs a MIRROR man that calls for assistance are frequent and urgent. Burial expenses have largely increased over last Winter. Almost every mail brings a tale of want and woe.

There are now three patients in St. Vincent's Hospital. One was sent there on Wednesday afternoon.

William Carleton, the actor and author, is an applicant for relief.

The Fund Trustees meet to-day (Thursday) at two o'clock. It is pretty certain there will be a quorum.

Managers William E. English, of Indianapolis, and James Fennessy, of Cincinnati, visited the Fund rooms on Wednesday. All out-of-town managers who visit the rooms express themselves as well-pleased with the location and the accommodations.

The register for subscribers is steadily filling. All persons on the register can have their mail delivered at the Fund rooms, and may avail themselves of the other accommodations.

During last week there was expended by the Fund:

In relief of sick members of the profession.	$147 45
Funeral of Clarence Barton, at Erie, Pa....	50 00
Funeral of Jerry Kennedy, Brooklyn, N. Y.	45 00
Funeral of Levi Brown, Cincinnati.....	40 00
Total.....	...$282 45

Colonel Milliken Roughing It.

On Saturday night, at Paterson, N. J., Colonel T. E. Milliken will close his season with the Three Wives company. He says that his experience has been a hard one, as the very best attractions found difficulty this season in drawing people to the theatres.

"In many places," said he yesterday to a MIRROR reporter, "you can draw a good house, and the next stand not a dollar could be made, because the mills, factories or business houses were doing no business. We never knew when or where we would catch it. However, I have had an experience, and I am content to say that I brought my company safely back to New York. For some time to come I shall devote myself to playwriting. I have already several ready. I expect to turn out a great deal of work within the next three months."

Letters to the Editor.

ANOTHER CLAIMANT.

CHICAGO, April 19, 1885.

Editor New York Mirror:

DEAR SIR:—My attention has been called to a correspondence in current numbers of THE MIRROR between Celia Logan and Marc Klaw about the title Old Kentucky Home. I desire to inform both parties that I copyrighted that title to a play and read the play to some journalists here as far back as 1873. Can Mrs. Logan or Mr. Klaw claim priority to this date? If not they had better go a little slow. Respectfully,

THOMAS P. WILTON.

MISTAKES RECTIFIED.

CHARLOTTE, Mich., April 19, 1885.

Editor New York Mirror:

DEAR SIR:—Will you kindly give this letter space in your valuable paper, in order that I may contradict the report sent you by your Charlotte, Michigan, correspondent regarding the performance given by the Boston Comedy company, under the auspices of the Knights of Pythias. Now, it was not the Boston Comedy company, but the Barton Comedy company. I see, also, that the Barton Comedy company are playing the country with Wanted a Partner, R. E. Graham at the head. Where they get the name is a mystery to me, as no person of that name is connected with the company. Kindly rectify this mistake and greatly oblige.

Yours very respectfully,

FRANK D. NELSON,
Manager Barton Comedy Company.

MR. INCE EXPLAINS HIS DISCHARGE.

Editor New York Mirror:

DEAR SIR:—When Baalam was too *full* for utterance he got his ass to bray for him, and this is why Mr. Sexton Keefe has taken the trouble of getting the signatures of the ballet women, two specialty performers, Hasson and Slaytor, and the Danish ballet-master, Mr. Edward Browning Holst, to aid him in whitewashing his manager. Why didn't the dramatic company sign their names? I joined the Michael Strogoff company in New York, while it was playing at the People's Theatre. I soon found out from members of the company that salaries were behind, owing to Oakes Rose and his wife tying up the management's share of the receipts at the People's. Biz bad in Philadelphia—no ghost; Lenten season Baltimore, same story. There's where I kicked for salary and told the treasurer in Holst's presence that I would go no further unless I got my money. I got it, and in three days after that I got my notice to quit. I was with the Wreck for five weeks. You may also remember that I was one of the Correspondents in the original production of Michael Strogoff and played in it steadily for five months. Mr. Sexton Keefe, manager (?), informed me, and he was perfectly sober at the time, that owing to three cut-downs and the backwardness of salary day, his wife and daughter had to join Thompson's Beggar Student company as choristers, where they are now. The dancing ballet were paid regularly, I believe, as they would not wait a day. Yours as ever, JOHN E. INCE.

SHAKESPEAREAN REVIVALS.

CHICAGO, April 16.

Editor New York Mirror:

DEAR SIR:—The revivals of Macbeth with correct costuming and music, by the Thomas W. Keene company, recalls the many attempts to "revive" Shakespeare in the past, and the causes of the failure to do so properly in many instances as observed from "behind." While New York has seen the plays of the immortal bard presented with all the splendors that a lavish display of poor taste backed with money can produce, it was reserved for Mr. Irving to reveal to the "provinces" what experience, careful study and artistic taste could produce upon the stage. Last season Chicago was promised a revival of Richard III. with the same careful attention to artistic effects given by Mr. Irving's company, but those who had enjoyed the almost perfect presentation of The Merchant of Venice and Much Ado, were disappointed by the evident lack of system and drill among the minor people. No reasonable expense was spared by the management in scenery and costumes, but, like so many other meritorious attempts on the American stage, they failed to produce the proper effects on account of insufficient rehearsals. The people engaged to assist the company in this most laudable effort to "revive" the immortal bard in good style didn't receive a general rehearsal until the day before the play was produced. The natural result was that untrained people were "run on" to the detriment of any approach to artistic grouping. The remedy is a simple one—intelligent people at fair salaries, treatment a little above that accorded a drove of Texan cattle, will transform supers from sticks and stones into animated parts of a complete picture.

Respectfully yours, W. H. P.

MR. KLAW'S GROUNDS INVADED.

NEW YORK, April 10, 1885.

Editor New York Mirror:

DEAR SIR:—It seems to me that Mr. Klaw's note in your last issue needs a correction.

If I read the lines aright he makes the bold statement that Mr. Spofford, Librarian of Congress, says there can be no property in titles—only in the matter of the composition.

The statement is absurd, and he has totally misunderstood Mr. Spofford, The gentleman undoubtedly said that the title, "Old Kentucky Home," could not be held on the ground that it was not an original title, but had been used and abandoned to the public years ago; but if I, or anybody else, invent an original title and protect it by copyright, no one else can use it, whether the composition of the play, story or newspaper be the same or entirely foreign matter.

This has been tested a hundred times in the courts, and each and every time the owner's right to an original title has been upheld.

Another point: Mr. Spofford does not attempt to settle complicated copyright matters in this off-hand fashion.

As he personally told me some years ago when I called on him in Washington:

"It is my business to copyright anything sent to me in the proper manner. The question as to who has the best claim to a title, in case of a dispute, must be settled by the lawyers."

Of course, it seems rather absurd on the face, but it is a fact that six, or a hundred for that matter, can copyright the same title, receive their copyright paper, and yet only one of the number—the first—can hold the title.

But for a small fee, either fifty cents or a dollar, I forget which, the Librarian will search the records and ascertain wither the title sent to be copyrighted has ever been entered. And if parties seeking copyrights would take this small trouble there would not be so many bold claims that "Such and such a title is my property, and infringers must beware!" Yours truly,

ALBERT W. AIKEN.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

Mrs. Ver Planck, the author of Sealed Instructions, is a bright little woman with twinkling brown eyes and an expression of face that is decidedly pleasant. There is nothing of the blue-stocking or the society woman in her appearance. I'm quite sure that in a crowd she would not be singled out as the writer of one of the cleverest and most successful plays of the season. At the last "Sunday Evening" given by Mr. and Mrs. A. M. Palmer I met Mrs. Ver Planck, and during the conversation that followed I found I was talking with a very unassuming, but an extremely accomplished, lady.

* * *

Six years ago Mrs. Ver Planck lost her husband and four children—all within a brief period. Crushed beneath the weight of accumulated grief, her reason gave way, and for a year she was under treatment. "When I had recovered sufficiently to map out the future, I discovered that it was necessary to have some occupation that would prevent my mind from dwelling upon the terrible bereavement," said the lady in reply to a question I asked. "A friend advised me to try my hand at writing a play. Not wishing to make an absolute failure, I concluded to go regularly through a course of preparation. A dramatic critic to whom I wrote sent me a list of works designed to teach me something about dramatic writing. I followed his advice religiously, and when the course of reading was finished wrote a play in collaboration with Mr. Devereux. Sealed Instructions is the first play I have written alone. But I owe its success almost entirely to Mr. Palmer, whose admirable direction of the rehearsals and careful revision of the MS. have been of inestimable value. And by the way, I wish you would please say that the original and charming little comedy incident between the four young people in the last act is owed to Mr. De Mille, of the Madison Square, who wrote it in and forbore asking credit for his work. But he must have proper acknowledgment for providing that which unquestionably carries the interest through the last act."

* * *

Mrs. Ver Planck has returned to her home in Pennsylvania. She was said to be very ill with consumption a short time ago, but on Sunday night she looked as though the success of her play had given her a new lease of life. I should not be surprised if this achievement will do what physic failed to do. Speaking of Sealed Instructions reminds me of a little coincidence worthy of print. Mr. Pitt, who plays Captain Haughton, and who, in the play, abstracts Sealed Instructions sent to the French Embassy by the British Government, a few years ago was employed as Queen's messenger during hostilities in Afghanistan. He carried sealed instructions from the Government to the commander of the forces in that country. The knowledge of this incident causes his connection with the documents in the play to possess a certain amount of realistic interest.

* * *

The death of Mrs. George Vandenhoff on Monday aroused many painful recollections. This accomplished woman was a heroine if ever one existed. Under the most adverse fortunes, amid financial straits, domestic mishaps and the death of a promising son, who, had he lived, would have been the prop of her declining years, she struggled on with a bravery and fortitude almost superhuman. She possessed the most estimable qualities, a warm heart, a generous, impulsive nature; and, although compelled to fight a hard battle on her own account, she was never deaf nor blind to the appeals of the unfortunate. In her youth she was accounted one of the most beautiful of our actresses. After she retired from the stage and became a reader and teacher of elocution, her social charms were admired by all with whom she came in contact.

* * *

In the church on Tuesday afternoon there was not a relative of the dead woman present. She passed away absolutely without kindred. But loving friends bowed their heads in prayer and listened to the solemn service impressively read by the Rev. Dr. Watkins, and scarcely an eye but wept tears of sorrow and regret. The sisters of Sorosis were there; the manager under whom Mrs. Vandenhoff, as Miss McKeah, played in Louisville thirty years ago, was there, and so, too, were many young people, pupils and friends of the deceased lady. Yesterday the remains were interred beside those of young George Vandenhoff (who died only last Summer) in the beautiful old historic cemetery at Bennington, Vt. After a lifetime of ceaseless battle, there may this good woman find the peace she was denied among the living.

A Successful "Bunch" Season.

Fred. H. Frear, of Bride and Frear's Bunch of Keys company, arrived in town early in the week. The company closed a very successful thirty weeks' season at Haverhill, Mass., on Saturday night.

"Our tour was successful in more respects than one," said Mr. Frear. "Although much of it was spent in the region of blizzards and deep snows, we never lost a date, and there was no sickness in the company. Salary-day never brought a disappointment, and we have come out ahead on the season. Although doomed to one-night stands and the hardships incident thereto, there was no flagging in the efforts of the company to give a bright performance, and many critical people, who have seen all three Bunch companies, pronounced ours to be the best. You may think this is drawing it strong; but as an evidence of the excellence of the company, all but two members have already effected engagements elsewhere."

"Is Hattie Anderson, your star, among the number?"

"No; Miss Anderson is resting; the fatigue of travel has told upon her. Besides, she desires to improve her voice, and has just become a pupil of Maretzek's."

"Do you have the Bunch next season?"

"No; we shall try something else, just what is not far enough developed to discuss."

Mr. Williamson's Departure.

The Australian manager, J. C. Williamson, left for San Francisco last night. Before leaving he was interviewed by a MIRROR reporter:

"I have been absent from home over six months," he said, during which I have travelled a great deal. I found many changes, but in the main things are greatly advanced here and in England, and I do not think the stage has suffered thereby. In an hour I board a car for San Francisco *en route* to Australia. A few days later Dion Boucicault and his family will follow. He will open at the Theatre Royal, Melbourne, on July 11, and return from Sydney in October, arriving in San Francisco in time to begin his Western engagements."

"Have you engaged any other stars for an Australian trip?"

"Not as yet. I may do so by cable later on. Boucicault has never yet visited the Antipodes, and I feel certain of his success. He will produce The Colleen Bawn, Shaughraun, and several plays never yet produced there."

"Have you secured any special attractions!"

"Yes; all the Madison Square pieces—at least the successful ones. I have been appointed agent for Messrs. Palmer and Mallory. On July 11 I will present The Private Secretary in Melbourne, with Frank Thornton in his great creation. Mr. Daly and myself have come to an arrangement for the production of his plays. I have also arranged for The Shadows of a Great City. The Bunch of Keys and other skits will be produced."

"Do you think you can find actors at your home to produce these plays?"

"Certainly. We have some excellent people. Besides, there are many American and English professionals who have settled down there."

"You are satisfied with the result of your trip?"

"Perfectly."

A Veteran in Luck.

For over sixty years John Reed has been a "gas-man" in the Philadelphia theatres. In fact, before the advent of gas he handled oil and candles. Strictly speaking, he has not been a "gas-man" all these years, unless those who have listened to his reminiscences should decide otherwise. But it is fact that during his long connection with the stage he has more or less enjoyed the acquaintance of all its illustrious people. He has at times, too, strutted a brief moment upon the boards—very brief, it is true, for he has always averred that he "had no head for lines." Once started, however, his fund of reminiscence is never-failing; and if the story is something at his own expense, he tells it with the more unction. Several of his large family of sons and daughters have been successful on the boards—notably his son Roland. Old Mr. Reed's children and grandchildren would populate a small hamlet. In years gone by, when a stage-manager would suggest that a baby was needed, among other "props," for the play, someone would say: "See John Reed; he'll get you one before night."

Mr. Reed is about to bid good-bye to the meter and the lighter, and it is to be emphasized by a complimentary benefit at the Chestnut Street Theatre on Thursday afternoon next. Were there forty combinations in the city, they would all volunteer. Roland Reed, Frank Mayo and M. B. Curtis, with their companies, have volunteered. Lotta has telegraphed that she will be there if possible. Numerous telegrams and letters, conveying best wishes, have been received. J. H. McVicker sent twenty-five dollars for a box. This box and another will be placed at the disposal of the inmates of the Forrest Home. George W. Childs has sent the old gentleman his check for a hundred dollars, and many old Philadelphia merchants and professional men have bought seats and sent kindly letters.

Le Voyage.

One of the Hanlons' companies, Le Voyage en Suisse, closes season at the People's Theatre on Saturday night. John G. Magle, the manager, informs THE MIRROR that the season has been the most profitable since the pantomime-comedy was brought out in America. He believes that the profits will exceed $30,000. Mr. Magle booked the piece with shrewdness, avoiding such regions as were greatly agitated over the elections, keeping away from the Northwest during the blizzard season, striking upon manufacturing centres in periods of activity, and reaching the Metropolis just after the Lenten depression. Le Voyage will be given at least one season's rest, as the Hanlons are busy with other ventures.

Mr. Magle is about and attending to business after an illness of seven months, during which he was often at death's door. He suffered from a complication of diseases, and when his physician took him in hand, a few months ago, he weighed but ninety-five pounds. He is still in the doctor's care, but is almost recovered, having regained over fifty pounds.

Old Kentucky Home.

There being at present some discussion as to the ownership of the title of Effie Ellsler's play, Old Kentucky Home, a MIRROR reporter sought Marc Klaw, her manager, to ascertain his position in the matter. In the course of the interview Mr. Klaw said:

"I acquit Miss Celia Logan, who is the most important claimant to the title, of any wrong intent, and I have received sufficient proof that she had secured its copyright before we took that step—in fact, she had much of her novel written before she heard of our play. It is also a coincidence that Miss Logan had some time ago submitted her play to Miss Ellsler to read; but she had forgotten all about it until Miss Logan recalled the matter. I attach no importance to the claims of the other people; but I respect Miss Logan's rights. When she learned of Miss Ellsler's play she wrote notifying me of her claim, and warning me not to expend too much on printing until the matter was settled, as she did not wish to take any advantage of me. I at once wrote her a letter relinquishing all rights, but she has given us permission to use the title, Old Kentucky Home, for the play, reserving it, however, for her novel, which will shortly be ready."

"Who is the author of the play?"

"We have particularly refrained from saying anything about the author, as it is his first dramatic effort. He is a Mr. Price, who for a long time has been associated with Henry Watterson, the Louisville journalist. As he has spent his life in that part of the country, he is well qualified to depict the dramatic character of the blue grass region. The play is in four acts, and in the first Miss Ellsler will appear as a girl ten years of age. If you saw her in the costume you would say she looked it, too. Among others, she will sing a Spanish song, and do some dancing. Henry Tissington is arranging the music. Rehearsals began on Tuesday. I have engaged Frank Weston, W. H. Thompson, Archie Boyd, Charles R. Morris, Harry Davenport, Lizade Le Baron and Mrs. M. A. Farren. The cast is small, but the people are all clever."

Annie Pixley at Home.

On Saturday last Mr. and Mrs. Robert Fulford (Annie Pixley) arrived in this city, after a nine months' tour through Europe, and at once took rooms at the Westminster Hotel, where they will probably stay a week or two. Yesterday the sprightly little actress, who has made Miss a household word throughout the country by her natural and charming impersonation of that character, gave a MIRROR reporter a long and interesting interview regarding her trip and her intentions for the future. Miss Pixley has, if anything, grown slightly stouter since going abroad.

"You know we merely went over for pleasure and recreation," were her first words, "and I must say that we enjoyed ourselves very much. I was determined to be free from all stage business when I went away, and to that end, when I packed up my trunks at our home, Port Stanley, I made sure of putting away all my theatrical clothes. I had innumerable offers to play while I was in Paris and London—one from Mr. Hollingshead; but I had made up my mind not to act, and I didn't. I am quite sure, though, that Miss would have made an immense hit in London, for Bret Harte is a very great favorite there. However, I may go back to London some time in the future and play there; for I would like to make a London hit. I hardly think there's money in it, though, for while the houses are generally crowded there is very little money made. The finest acting that I saw while in London was that done by Mr. and Mrs. Kendal in The Forge Master, at the St. James. The plays are produced at that theatre in the most magnificent style imaginable."

"Have you brought back any new plays?"

"No, I have not, simply because I could not find any to suit. I have some English and French songs, though, which I intend bringing out, provided, of course, I can get good translations of the latter. I saw a very good play in London called Saints and Sinners—a sort of a 'skit' on the Church, upholding it in some places and running it down in others; but as there was no starring part in it I could not make use of it very well. That reminds me of the fact that there are very few specialty people—that is, stars—in London. They all seem to be lost in the *tout ensemble*. This is particularly the case with the ladies. I was almost positive I could get a play that would suit me in Paris, but in that I was grieviously disappointed. All of the pieces that I saw there hinged on the immorality of some member of the family—father, mother, sister or brother—and it seemed as though they would lose their attractiveness if they did not possess that characteristic. I corresponded with the author of Mlle. Gavroche, which was being played by Granier in Paris; but after visiting the theatre I at once stopped all negotiations. The principal character is an old man's mistress. I knew they would never stand any such plays in America, and it has always been my desire, anyway, to act in plays that were thoroughly pure and dramatic. Denise as I saw it in Paris is rather questionable, but I suppose it has been modified somewhat for America.

"We were three months in London, and then about three months in Paris. Before that we had visited Strasburg, Munich, Vienna and Venice. In the latter city we saw the home of Othello and Desdemonia and a beautiful present of a scent-bottle of Venetian glass on which my name was engraved was given me. I shall never forget Rome! We rode four miles to the foot of Mt. Vesuvius, climbed up to the top, and I was held over the crater by two guides, after having eaten my lunch alongside of the burning lava. Then I was in Nice, too, during the Carnival, and we had a jolly time among the maskers.

"While in Paris I had new costumes made, both for Zara and Miss, by Felix, who makes all the dresses worn by Bernhardt, Langtry and Judic, besides some very pretty hats from Linn Faulkner. One of the dresses which I will wear in the last act of Miss is of velvet in the new Parisian shade called grenet. It is cut on the side *a la jupe*, disclosing a rose-colored satin petticoat. The train is short, while the neck is cut decollete. The material is caught up on the left hip with a large ruby bustle. The garniture used on this dress was made expressly for it. With this costume I wear a Rembrandt hat of garnet velvet, with six small rose-colored tips. For Zara I have a very pretty costume of a beautiful silver tint, with a shade of salmon running through it. The dress is made in Louis XVII. style, with side-panels of salmon-colored satin, embroidered with beads to match. Then I have stockings, shoes and a fan manufactured expressly for that dress of the very same tint. My ornaments with the Miss dress will be rubies, while with the Zara costume I shall wear pearls."

"What are your plans, now that you are home again?"

"Oh, I shall stay here about a week, and then go to my home on Lake Erie—Port Stanley—for a week, and then come back. I shall open my season most probably at the Boston Theatre on Sept. 21, where I am already booked. During the season I shall in all probability bring out several new plays."

Professional Doings.

—Belle Cole will sing at Steinway Hall on May 9.

—Nina Lansing has not as yet signed for next season.

—Leslie Allen is to be engagad for the Lyceum Theatre.

—Henry Dalton has joined the Favette company for the road.

—Storm-Beaten will close season in Trenton on Saturday night.

—Jennie Satterlee has been engaged by Harrigan and Hart.

—Dan'l Sully has the lease of Tony Pastor's Theatre until October.

—The Michael Strogoff company closes season in Brooklyn this week.

—Master Martin is now a member of Harrigan and Hart's company.

—N. C. Goodwin's Skating-Rink season will close in Chicago on May 2.

—C. P. Flockton has been added to the cast of Mona at the Star Theatre.

—George Richards has been engaged to support Myra Goodwin in Sis.

—James F. Crossen closes his Banker's Daughter season in Chicago on May 16.

—H. Price Webber's Boston Comedy company closes in Pittsfield, Mass., April 25.

—Joseph Proctor is about to revive Damon and Pythias on the New England circuit.

—The lawsuit of Marc Klaw against the Kiralfy Brothers will be heard on May 15.

—The Tin Soldier closes its Spring experimental tour on Saturday night in Boston.

—The Press Club benefit comes off at the Academy of Music this (Thursday) afternoon.

—James A. Herne has closed his Hearts of Oak season and returned to his down East home.

—Henry Lee opens at the Grand Opera House, San Francisco, on June 29, in a special engagement.

—Raymond Holmes has recovered the use of his arm, but it will be some time before it is thoroughly well.

—Lilford Arthur has been engaged to play the leading part in Number One in place of Marlande Clarke.

—There will be no concert at the Casino on next Sunday night, as a full-dress rehearsal of Polly will be held.

—Nelson Wheatcroft is at liberty to accept engagements until his reopening with Bartley Campbell next season.

—W. A. Hunter has been engaged by Hoyt and Thomas as business manager for the Rag Baby company next season.

—Walter Reynolds has been re-engaged for the part he created in Alone in London—John Biddlecomb—for next season.

—William Welch telegraphs THE MIRROR from Chicago that he has reconstructed A Cold Day When We Get Left.

—W. H. Benson, of Philadelphia, has written a comedy entitled Frolicsome Girls, which he has placed upon the market.

—The tour of Alone in London, under Col. W. E. Sinn's management, begins at the Park Theatre, Boston, on August 31.

—Helene Adell is playing leading business with the All-Star Dramatic company that is doing the Hudson River towns.

—Messrs. Clay and Buckley, of the Michigan circuit, will arrive in New York the first week in May to begin their booking.

—Rooms to Rent, a farce-comedy that has seen two or three fitful seasons with soubrette stars, is revived this week in Louisville.

—The business of Favette at the Union Square is remarkable. The matinees are quite as well attended as the evening performances.

—Woolson Morse has composed a new opera called Don Quixote, in which he has introduced the character of Baron Munchausen.

—Kate Claxton appeared in Two Orphans in Janesville, Wis., last week, and for the first time in years the whole house was sold in advance.

—E. H. Sothern will leave the Favette company on Saturday night to play with Helene Dauvray. He will be replaced by Charles F. Tingay.

—Harley Merry and Richard Haley are putting the finishing touches to the scenery for Helene Dauvray's play, Mona, at the Star Theatre.

—Herbert Gresham, of the Adonis company, will remain in charge of the stage under Rice next season. He was formerly one of the Majiltons.

—On May 9, a concert in aid of the Pedestal Fund will be given at Steinway Hall. The profession is apparently doing a great deal for the Fund.

—Georgia Tyler has been specially engaged by Lehnen and Bateman to play the parts of Gertie Heckett and Mother Shipton in The Romany Rye.

—On May 30 a Summer [illegible] opera will be opened at [illegible] near Pittsburg. Many well-[illegible] being engaged.

—John McCaull says he will [illegible] Black Hussar in spectacular [illegible] will be one hundred and fifty [illegible] stage of Wallack's.

—In His Power, the London [illegible] is to open the next season at Wallack's [illegible] is said to resemble in plot and [illegible] The Planter's Wife.

—W. T. Keogh, present assistant, will [illegible] the sole management of the Charleston Academy of Music next season. Mr. Keogh is very popular in that city.

—Joseph Polk will not change the name of his play to Mixed, as he finds that title is already copyrighted. He will adhere to Mixed Pickles—if they agree with him.

—Marie Bockel and Sam Reed are to continue with We, Us & Co. until the close of the season. They are to spend the Summer at their cottage in Ocean Grove, N. J.

—Manager Colville says that Harrigan and Heart will go on the road on May 16, and then M. W. Hanley's company will play Are You Insured? for a Summer season.

—The We, Us and Co. season will end on June 27 in San Francisco. Ezra Kendall will leave it, as he has made an arrangement with a backer to produce his new farce.

—A correspondent answers the inquiry as to the whereabouts of Eleanor Tradford by stating that she has been for some time a member of the Monte Cristo company.

—It is becoming more and more evident that poor attractions at panic prices do not draw any better than poor attractions at regular prices. The brightness of the times is dimming.

—It was Charles Coote and not Harry Clarke who played the adventurer, the Prince Duke, in Rowe's play of Beauty at Wallack's last week. By a mistake the programme pronounced the former.

—The Parole Club gave its eighth annual entertainment and ball at Tara Hall last evening. The Greenwood Literary Society, of Brooklyn, enacted The Two Orphans, with H. L. Shillak as Jacques.

—A prominent opera company that has been on the road forty weeks has not yet had what might be called a salary-day. The members have worked for board-wages and now and then a little pocket-money.

—John T. Tully, who has been [illegible] keeper of the Fourteenth Street Theatre for fourteen years—in fact ever since it was opened—leaves the house on Saturday night to go into business as a florist.

—Adeline Stanhope has met with such a good reception through New England in her repertoire of English plays at cheap prices that she has determined to commence a lengthy tour at full prices early in the Fall.

—Charles Vanoni, who leaves with his wife Marie for England on the 25th, was at one time on the London *Times*, but was brought out here by Bennett to serve on the *Herald*, where he remained for three years, when his health gave way.

—Sosman and Landis, the Chicago scenic artists, have painted a large amount of scenery during the dull season. The sizes will suit almost any stage. It will be disposed of cheaply. Provincial managers are afforded a rare opportunity to re-stock their houses.

—The Comique, an old Cleveland landmark, is to be torn down. It was built in 1850, and during its career has echoed with the plaudits of the Forest City's best people. Mr. Rockefeller, the owner, had intended to erect a fine Opera House on the site, but for some reason the scheme was abandoned.

—C. G. Craig telegraphs from Kansas City that Charlotte Thompson's new play, Phillis Denhorn, received a first production at the Gillis Opera House on Friday night, and that Manager Craig pronounced it the strongest drama ever played in his house. Miss Thompson was recalled at the close of every act.

—Wesley Simon informs a MIRROR reporter that the management of the Lyceum are quite satisfied with the success of the theatre, but admit that Dakolar is not a success. In a week or so a new play will be put in rehearsal. The prices of seats have been somewhat reduced. There is no present likelihood of Mantell leaving the company.

—During the Summer extensive improvements will be made in the Academy of Music, Milwaukee, Wis., which has passed into the hands of Jacob Litt. With a general remodelling and refurnishing, it will be placed in the front rank of combination theatres. It will be a popular-price house. The season will open about the 1st of September.

—In conversation with a MIRROR reporter, Madame Materna said yesterday: "I will not return to America to sing in the Damrosch Opera company, as them managers wish to cut down the salaries. It would not pay me. I can do better in Vienna. On May 18 I leave for San Francisco to sing in three concerts with Theodore Thomas' orchestra. Then, with my husband and sister, I shall return to Europe."

—It has been noticed, since A. M. Palmer assumed sole management of the Madison Square Theatre, that the social character of the audiences which gather within the walls of that chaste place of amusement has improved. The same "swell" people who patronized the Union Square under Mr. Palmer's direction, and who left it when he relinquished its control, have again rallied around him at the Madison Square.

—Charles Hicks, late manager of the Hoop of Gold company, will produce at the Grand Opera House, Brooklyn, on May 18, a new play by William Carleton, called German Luck. The star is to be Charles T. Ellis, a well-known variety actor. He will be supported by Clara Moore. Mr. Hicks has been engaged by William Austin to manage the Bridge of Sighs season at Haverly's Philadelphia theatre, and afterward the Academy of Music, New York.

—Barney McAuley has been released from the Cleveland workhouse, to which he had been sentenced for a short term. His brother Daniel was unable to render him any pecuniary assistance; his wife's patience had [illegible] exhausted, and she refused to move in the matter; but his brother, John T. Ma[illegible] the Louisville manager, with whom he [illegible] been on speaking terms for [illegible] placed a sum of money to his [illegible] quarrel between the brothers was [illegible] that the comedian, in very [illegible] the spelling of his name.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

day last, was a most unqualified success in every particular. The Boston Ideals gave two performances on Wednesday—Giroflé in the afternoon and Giralda in the evening. Both performances were greeted by crowded houses, and were received with manifestations of delight. Giroflé had never before been sung here by the Ideals, and Giralda was heard here for the first time. Both operas were given with great care and charming effect, and the short engagement was one of the most satisfactory of the season. A new play, entitled The Sons of Labor, by a local author, was to have a first hearing, interpreted by local talent, at the Leland on Monday evening of the current week. On Thursday, Rhea will begin a three nights' engagement, appearing in Arcadia, Power of Love and An American Countess.

Museum: Pauline Markham, in a round of interesting roles, has been drawing large audiences and adding to her reputation as a painstaking actress. This week, Harry Meredith's Ranch 10.

Brevities: Rhea's appearance in Arcadia on Thursday evening will be the occasion of Treasurer Hassell's annual benefit. Our genial friend at the box-office window has won such a reputation for urbanity and never-failing politeness that the testimonial is eagerly anticipated by his legion of friends as a fitting opportunity to manifest their regard.—Frank Karrington, of the Planter's Wife co., is visiting in town.—The Wilbur Opera co. will be at the Museum next week.—J. E. Wilson, the business manager of William Austin, the lessee of the Leland for the Summer season, is in town, and announces that the new management will assume control on Monday next, 27th, with the engagement for two weeks of the Wiley-Golden Opera co. The Mascotte will be done the first week, and Olivette, Estrella and Merry War during the second week.

BUFFALO.

Academy of Music (Meech Brothers, managers): Frank Mayo, week of 13th, produced his new play, Nordeck, before limited audiences. Davy Crockett was given the last two evenings, but did not draw much better.

Court Street Theatre (J. M. Hill, manager): Janauschek's engagement last week was a fair success. My Life, Mary Stuart, Mother and Son and Zillah were given to good-sized audiences. The matinee Saturday brought out an audience that more than filled the theatre, ladies even going into the gods' preserves. Coup's Equescurriculum began a two weeks' engagement Tuesday.

The Adelphi (Joseph Lang, manager): Business was fair with Lilly Hall's Burlesque co. last week. Jackley's Australian Novelty co. offer a good bill this week.

Items: Bryant, Richmond, Sheehan and Coyne's co. did a great business at the Dime Museum last week. Subscriptions for the rebuilding of Music Hall have reached over $60,000. It will no doubt arise from its ashes.—As Dundreary says, "It's one of those things that no fellow can find out" why the offer of crazy-quilt souvenirs at Janauschek's matinee should bring out such a crush. The same bill was offered two nights and attracted just good-sized audiences; yet Harry Sargent's dodge brings forth more than the theatre will hold. Prices were the evening schedule, too. Ladies came in with such a rush that the fair blond who scrutinizes the tickets had difficulty in keeping his place, and I hear that he lost his button-hole bouquet in the scrimmage.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The Private Secretary played to fine business, 16th. Dreams party, 23d—benefit John J. Lehnen.

Academy of Music (Jacobs and Proctor, managers): Tannehill's Fun on the Bristol did an excellent business all week. One of the surprises that this co. presents is the highly meritorious work done by Louise Arnott, who, as the widow, exhibited talent rarely found in a lady. She has an unusually strong voice and a fine "brogue," and grasps the possibilities of the character without overdoing it. Present week, Claire Scott.

Museum: Fair houses favored Keane's co. in Mrs. Partington.

Casino: John Prindle's troupe did a paying business last week. This week Suydam's Humpty Dumpty co.

Item. The Museum has closed for the season. It is the intention of the owner of the building to completely overhaul the house and fit it throughout with all that is necessary to make it *the* theatre of the East side.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Barlow-Wilson Minstrels gave a varied and pleasing entertainment 15th, to nearly $800. The Ford Opera co. rendered The Bohemian Girl in an inferior manner to a fair audience, 17th. Of the co., Tellula Evans and Webster Norcross deserve special mention for commendable singing. John T. Raymond, 23d; Thatcher, Primrose and West, 25th.

KINGSTON.

Music Hall (Dubois and Nichols, managers): The Lytton-Stetson Dramatic co. closed a week's engagement 18th, giving excellent performances to good houses. Mr. Stetson is a decided success as a comedian and is deservedly very popular with Kingston audiences. On Thursday evening he was presented with a beautiful diamond pin by his admirers here. Miss Lytton is a charming actress, and evinces marked dramatic ability. During the performance 16th she was presented with a magnificent bouquet as a testimonial of the regard in which she is held by our people. With beauty, talent and pluck combined, there can be predicted for Miss Lytton a brilliant future.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): Nobody's Claim, presented by Joseph J. Dowling and Sadie Hasson, drew large audiences last week. Fun on the Bristol, current week. Claire Scott will come 27th, week.

Rand's Opera House (G. Rand, manager): The Boston Ideal Opera co. was enthusiastically received 13th, in Giralda, and 14th, in Fanchonette. The operas were well presented, but some dissatisfaction was expressed over the non-appearance of Myron W. Whitney, a great favorite, and who was advertised. William Redmund and Mrs. Thomas W. Barry play a return engagement, 24th, presenting A Midnight Marriage for the benefit of Treasurer McGrath.

Grand Central Theatre (P. Curley, manager): The Connors and Collins Specialty co., current week. Stage Manager McLane will have a benefit 27th.

Apollo Theatre (G. C. Phillips, manager): Mlle. Zittella, Matt Flynn and Hattie Woodbury head the list present week.

Items: Harry F. Wheeler, the efficient advertiser, has been retained by the new management of the Griswold for the Spring and Summer season.—James B. Kaye, of this city, supporting Madame Ristori, has leased the theatre at Norwalk, Ohio, for the Summer season.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Mr. Rooney and his New York Star comb. are amusing large audiences this week. A Midnight Marriage will be produced next week.

Lee Avenue Academy of Music (C. L. Woglom, manager): Michael Strogoff holds the boards this week. Acting, scenery, ballet and business is first rate. Augustin Daly's 7-20-8 next week.

Lawsuit: In the suit brought by W. C. Cowper against Theall and Williams to restrain them from interfering with Harry Miner, said Cowper and the play Blackmail, which is advertised to be produced shortly at the Union Square, a motion was argued before Hon. George C. Barrett, Justice of the Supreme Court, for a preliminary injunction pending the suit. On the 16th of April, 1885, Justice Barrett acceded the motion in favor of Theall and Williams and refused the injunction asked for by Cowper. The importance of this decision will be seen by the following facts: In December, 1884, Cowper was the owner of a play which was called Her Last Hope. As claimed by Theall and Williams they were to have the absolute play, right and management, and to make an experimental trip of four weeks. Edna Courtney assumed the leading role and made a decided hit. Theall and Williams say that Cowper then undertook to get the play away from them, and for that purpose went to Harry Miner and made arrangements with him to produce it in May. Theall and Williams threatened to enjoin Cowper and Miner from producing the play, whereupon the action was brought and the motion made. The effect of the injunction was to prevent Theall and Williams from making engagements, as the managers throughout the country did not care to book attractions and then not have them produced. The denial of Cowper's motion therefore gives Theall and Williams the right to go on and make their arrangements for the next season. The Judge, in his opinion, says: "It is impossible to afford plaintiff relief which he seeks upon this motion, in view of the iron-bound contract which he made with Theall and Williams. It would be a plain injustice to prevent defendants by injunction from taking steps to protect their rights under the contract."

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): The Boucicault trio, in The Shaughraun, supported by Hart Conway and an efficient cast, appeared Monday night to a good house. Next week, George Fawcett Rowe will wind up the season as Wilkins Micawber in his dramatization of "David Copperfield."

Items: In the prison scene in The Shaughraun, where Robert Ffolliott effects his escape, he finds the mortar and bricks very pliable to his jimmy, and remarks that the prison walls must have been put up in a hurry under government contract. One of the gallery [illegible] yelled at the top of his voice "Buddensiek!" just [illegible] crumbled. And the house had a two-minute [illegible].—Joe Furstenburg, a young Harlem [illegible], has fallen into the matrimonial [illegible] is an uptown belle. We wish you [illegible].—Business Manager George W. Stanley [illegible] benefit at the last two performances of the season. Little Em'ly will be the attraction.—Rumor had it that Treasurer Fletcher thought seriously of entering the marriage state after the close of the season. Ed. is noncommittal as to the truth of the rumor, but his followers and well-wishers claim that he hasn't been himself lately.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Private Secretary did a very fine business last two nights of last week. Mr. Gillette as the Secretary and Frank Tannehill, Jr., as the nephew, are the only changes in the cast since its last production here. The former does a really fine bit of acting, but the latter is far inferior to Mr. Lipman in the same role. Fiske Jubilee Singers, 24th and 25th.

Grand Opera House (P. H. Lehnen, manager): The Forresters—old-time favorites in Syracuse fully twenty years ago—opened a week's engagement 20th.

Museum: Daniel Bandmann, in a round of the legitimate, opened a week's engagement Monday. Large business is predicted.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Murray and Murphy gave their extremely funny play, Our Irish Visitors, to a very light house, 13th. People's Opera co., 16th, 17th and 18th, was not patronized very largely.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): House closed last week. Prof. C. E. Van Laer's concert, 24th; Flora Moore's Bunch of Keys, 29th; Margaret Mather, May 19.

McKechnie's Opera House (S. C. McKechnie, manager): Coup's Equescurriculum, May 4 and 5.

AUBURN.

Academy of Music (E. J. Matson, manager): Osborne's Jollities, 13th, 14th and 18th, to good audiences. Great satisfaction. The co. is more than good.

BINGHAMTON.

Binghampton Opera House (J. R. Clarke, manager): Our Irish Visitors was played 14th to a fair audience. Ford's English Opera co., with Zelda Seguin in The Little Duke, 16th, to the best audience of the season.

COHOES.

Opera House (Jacobs and Proctor, managers): The Gray-Stephens co. gave seven performances of Saved from the Storm, week of 13th, to immense business. This week Davis, Manning and Drew's Vaudeville co. The prices at this house are now ten, twenty and thirty cents.

Larkin Hall (J. H. Larkin, manager): Norfolk Jubilee Singers had good business, 16th, and a sacred concert by same co. Sunday evening, at reduced prices, was well attended. Oliver Wren co. comes 24th in Rip Van Winkle, and California Minstrels, 25th, 27th, 28th.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Messrs. Wagner and Reis' lease of the house expires in August. The management for next season is undecided as yet.

Scraps: The dramatic editor of the Elmira *Tidings* practically admits the truth of what I said of him *i. e.*, that items were taken verbatim from the New York Mirror and inserted without credit in the *Tidings* columns. Last Sunday the offence was repeated. The practice evidently pleases him. It is difficult to break oneself of a well-established habit, and so, instead of mending his ways, his only answer when charged with being guilty of a gross breach of journalistic etiquette is to fling mud and talk about "ham," which, if it ever belonged to his person, surely left him three-legged when he came to Hornellsville.

OHIO.

COLUMBUS.

Grand Opera House (Miller and Okey, managers): Morton and Bell's Strategists gave an excellent entertainment last week to crowded houses. This week, Jennie Calef as M'liss and Little Muffets. Closed week of 27th, but will reopen week of May 4 with stock co. for Summer season. The people engaged are: Frank G. Campbell, leading man, now with Gus Williams; Odell Williams, character old man, present Judge of Chanfrau's Kit; O. W. Eagle, juvenile, now with Kit; J. H. Brigham, leading heavy, now with Only a Woman's Heart co.; Richard F. Baker, low comedian; E. H. Stevens, old man; Harry Rand, late of Muggs' Landing co; Charles Brooks, old man, with Only a Woman's Heart co.; Gabrielle McKeon, leading lady, now with Gus Williams; Mme. Rosine Neuville, leading old woman, now doing the same business with Daly's 7-20-8 co.; Anneta Harris, juvenile; Camille D'Elmar, soubrette, recently of the Leopolds; Agnes Maynard, second old woman and responsibles, now leading old woman with Only a Woman's Heart co., and Florine Malcolm.

Comstock's Opera House (F. A. Comstock, manager): The Lorellas, in Mishaps, played to very light business 16th, 17th and 18th.

ZANESVILLE.

Bijou Opera House (George F. Lee manager): Jennie Calef closed her week's engagement last night, 18th, repeating her Tuesday night's performance of M'liss. On Monday and Friday nights she gave Little Muffets; on Wednesday night and Saturday matinee, Fanchon; and on Thursday night Little Barefoot. The seven performances were a perfect success, both artistically and financially. The latter half of the statement may be regarded dubiously by managers who have expensive attractions and would be disgusted at the thought of playing in a theatre where the highest priced seat is only twenty-five cents, but let them reflect for a moment. Here's a town that is fairly rinked to death. Even one of our prominent clergymen has set the seal of heavenly approval by setting himself on top of rollers—or beneath, as the case may be—while old men and women with one foot in the grave, have gravely fastened a skate on the other for the purpose of enjoying at least a one-legged performance. As in other places, the craze knocked the regular amusement business as flat as a pancake, and it seemed so delicious to go where "no improper characters were admitted," especially when the cost of going was made such a cheap luxury. The only way to stop the tide of cash from flowing rink-ward is to give the giddy public a counter-irritant, and slap on a mustard-plaster of ten-cent theatricals for the time being. Therefore, it is the duty of travelling managers to look with a kindly eye on cheap theatres—at least, for the present.

Items: Fred. Felton, manager of the Rhinehardt Concert co., was here a couple of days ago to arrange for its appearance at the Bijou during the current week.—Schultz and Co.'s Opera House may be regarded as closed for the season, as there is nothing booked. In fact, from present indications, it is doubtful whether Manager Hoge will open the house at all next season. He is thoroughly disgusted with the business of the past six months, and has come to the conclusion that there are not enough people in this town willing to pay for seeing a first-class attraction.—George F. Lee, the manager of the Bijou, is a young gentleman of polished manners and full of tip-top business ideas. I don't see why he should not make money in his new venture. So far, he has exhibited energy, pluck and excellent management.—Nearly all our circus boys will leave us this week, including Will Merrick and his splendid band, which, as usual, go with Sells Brothers.—On the 29th we are to have Forepaugh.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Three Wives, 13th, 14th and 15th, played to slim houses. The comedy is quite amusing, but did not take here. The co. is fair, Jay Hunt being especially good as old Caricol. But pretty Patrice is the star of the co. and the life of the piece, and is captivating as Mlle. Bouquet. But, although she has the best part in the comedy, it really does not do her justice, and we should like to see the little lady in something better. She leaves the Three Wives shortly, and next season will star in a play of her own. Shadows of a Great City 16th, to big business. It was a relief to see the vacancy of the three nights previous filled with such a good house. The play is a great favorite here, and also the co. Julia Stuart, Annie Ward Tiffany and George Edeson could not be more perfect in their respective parts of Helen Standish, Biddy Ronan and Jim Farren. Sawyer's Colored Georgia Minstrels, 17th and 18th, to light business. Some of the chestnuts thrown by this co. were gray with age and should have been shelved long ago.

People's Theatre (Brady and Garwood, managers): The Bennett-Matlack comb., in A Celebrated Case, played to crowded houses all week and gave the best entertainment thus far produced at this theatre.

CHILLICOTHE.

Clough's Opera House (Ed. Kauffman, manager): Newton Beers and co. played a return engagement 18th, to a large audience at the matinee performance and a fair house at night. The play and co. gave good satisfaction.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Sawyer's Georgia Minstrels drew two tremendous audiences 13th and 14th. The entertainment was very good and well worth the very small price of admission. John T. Raymond, in For Congress, made his first appearance before a Canton audience 16th. The reception was certainly very flattering, for every available seat in the lower part of the house, as well as the balcony and gallery was filled.

Items: Frank Ambrose, of the John T. Raymond co., is very fond of all kinds of athletic sports. He is quite handy with the gloves, which he illustrated by a quiet match with Prof. Jester, of Cleveland, while in our city.—F. A. Comstock, ahead of the Equine Paradox co., has been in the city during the week.

DAYTON.

The Grand (Larry H. Reist, manager): The Mexican Orchestra, twenty pieces, made their first appearance here 16th, to fair business, but made such a favorable impression that they returned 19th and played to a large audience. The guitar, bandolin, xylophone and violin solos were all encored. Shadows of a Great City, 17th, 18th and matinee to standing-room. It is the best sensational drama that has been given here this season. The cast is large and strong, and the scenery new and beautiful.

Items: Chrissie's Comedy co. present Detected, at the Grand, during the week of the 20th.—Prof. Stubgen, leader of the orchestra, is favoring the patrons of the Grand with all the latest.—Sam Henderson and the boys at the Home are anxious for the opening of the Summer season.—The Dayton Orchestra gives a sacred concert at Wiedner's Opera House 19th.—The city bill-boards are nearly all covered with the printing of Doris' Circus, 29th.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): For the first time in many years Sandusky Germans were treated to a nice bit of German comedy 13th. The play was called Three Pairs of Shoes. Of course, our German citizens turned out en masse, and they heartily enjoyed an entertainment strictly for themselves. A very pretty piece of soubrette work was done by a little lady whose name I was unable to read. On account of bad weather, John T. Raymond's For Congress was received by only a fair house 15th. Mr. Raymond's favorite expression, "Been so ever since I was a boy," has caught on and is heard from every one's lips. Murray and Murphy made their appearance in Our Irish Visitors 17th to good business. These two Irish comedians are equal to any we have seen. Pretty little Polly McDonald deserves special mention for beautiful singing and a clever sand-jig. Charles A. Lander, as Fritz, is tip-top.

LANCASTER.

Chestnut Street Opera House (H. Wilkiemeyer, manager): Jennie Calef, 11th, in Fanchon, to the great disgust of a majority of a small house, as she was advertised for M'liss.

FINDLAY.

Davis Opera House (J. C. Bushon, secretary): Baker and Farron came, to a large and enthusiastic audience, 16th. They made many friends here. Prof. Reynolds is announced for week of 20th. Baylies and Kennedy's Bright Lights, booked 29th for four nights, were "run to cover" at Piqua this week, owing to light business.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Helen Desmond Dramatic co. opened, 13th, in Two Orphans, for a two weeks' stand, presenting a varied programme. Hazel Kirke, Esmeralda, Leah and Fanchon were played. The co., on the whole, is doubtless superior to any visiting us thus far at low prices. Henry M. Calmo deserves mention for his creditable productions, while Joan Cravan won many friends by her clever acting. She is a pretty woman.

Grand Opera House (Fuller Trump, manager): The Mendelssohn Quintette Club Concert co. gave a highly enjoyable entertainment, 11th, to only a fair house. The Mexican Typical Orchestra, to light business, 17th. An excellent performance. The following soloists were especially commendable and elicited rounds of applause: A. Figuerca, violin; Carlos Curti, xylophone, and Juan Curti, harp. Oliver Doud Byron, 23d.

Item: Messrs. James P. Martindell and H. W. Bean, of this city, the former an ex-manager of Black's, and both well known in musical circles here, were instrumental in securing the Mendelssohn Club. We regret with them that the engagement was not a success pecuniarly.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Charley Reed's Minstrels did an immense business week of 6th. This house has been newly frescoed and thoroughly renovated, and looks very handsome and comfortable. McKee Rankin opened 13th.

Casino Opera House (A. S. Gross, manager): The Bohemian Girl drew well with Harry Gates as Thaddeus and Jeannie Winston as Arline. The singing and acting of both was all very fine. The support was good and the costumes and stage setting excellent.

Tivoli Theatre (Richard Clinton, manager): At this writing Dan Morris-Sullivan and his Mirror of Ireland are doing fairly.

Items Jeannie Winston closed her Casino engagement on Friday, 17th—a most brilliant season.—Louise Lester opened, 20th, in The Royal Middy.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): The Emma Abbott Opera co. did a very large business last week, notwithstanding the fact that prices were advanced; $7,000 in round numbers was the net result of the eight performances (a Wednesday matinee was given). The principal members of the co. never before appeared to better advantage, and the result was that an artistic as well as a financial success was scored. Semiramide was given for the first time in this city on Friday night, and in a manner that elicited very favorable comment. Abbott, Bellini, Annandale, Tagliapietra, Fabrini and Broderick deserve especial mention for their excellent work during the week. Castle's acting was commendable, but his singing was rather forced. Lotta, 20th; Haverly's Minstrels, 27th.

Opera House (John A. Ellsler, manager): A Mountain Pink did not play to a mountain of money last week. In fact business was anything but good. The play is not a bad one, and under ordinary circumstances might have done a good business. High and low priced opera screeching at opposition houses drowned the appeal of A Mountain Pink. Bella Moore, as Sincerity Weeks, was rather clever. She is a fine singer, and was repeatedly called before the curtain. Her support was not selected from the front ranks of the profession. M. B Curtis, 20th. On Monday, 27th, Manager Ellsler will inaugurate a Summer season and has concluded to adopt panic prices. Ten, twenty, twenty-five and fifty cents. His first attraction will be the Katherine Rogers Dramatic co.

Academy (H. W. Williams, manager): Davene and Austin's Allied Shows drew very fair houses last week. This show was here during the early part of the present season. It has been considerably weakened since then. Bryant, Richmond, Sheehan and Coyne, 20th; James Taylor's London Stars, 27th.

Harris' Museum (P. Harris, manager): The Harris Opera co. sang Patience to the capacity of the house during all of last week. Milton Aborn's Dramatic co., in a Sea of Ice, 27th.

Items. The Press Club benefit, to be given at Library Hall on the afternoon of 23d, promises to be a great financial success. Lotta, Curtis and the attractions at the Academy and Harris' Museum have all volunteered. Many professionals throughout the country sent their checks for seats.—Henry G. Berger is in town working in the interest of the May Festivals, which are to be given at Fifth Avenue Music Hall early in May.—Edward Clayburgh was in town last week. He came here to attend the funeral of his child.—Joseph Fogel, a local tenor, has joined the Abbott Opera co. He will make his debut in the character of Moralles, in Heart and Hand. The part has all along been sung by Castle.—Bellini is the lady star of the Abbott co. She made a decided hit as Leonora in Trovatore.—Prof. Letedoux will produce the opera of Norma with local talent at Library Hall, 29th and 30th.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Laurence and Vidocq's Unique Comedy co. appeared 13th, 14th and 15th, to average good business. This is really a good co., and the performances gave satisfaction. Vidocq's wrestle with the Dummy is immense, and must be seen to be appreciated. Mattie Vickers and co. presented Jacquine 20th. This is Miss Vickers' second appearance in three weeks, and she was greeted by a very large and enthusiastic audience. Miss Vickers introduced new songs and dances, among which was one taken from Dutch Pinafore. She has become one of Allentown's favorites, and the simple notice of an appearance will cause a rush for seats. Charles Rogers as Dick Vinton is a success. His imitations were well received, and he shared the honors of the evening. Frank Mayo, in Nordeck, 25th, and a week of opera by the Corinne co., 27th.

Items: E. L. Mortimer, representing Frank Mayo, was in town to-day, paving the way for his appearance. A crowded house will greet the star.—The air is again full of rumors of a new opera house.

HARRISBURG.

Opera House (H. J. Steele, manager). Storm-Beaten was the attraction 13th and 14th, and it played to only fair business. The co. and the play were of the dreariest. Edmund Collier made a bad impression as Christian Christianson, betraying a tendency to rant in the most painful manner, and when not ranting his utterances are indistinct. As a whole, the production was very unsatisfactory.

Opera House (Markley and Till, managers): Lillie Hinton, 24th and 25th, to good business. The plays presented were Fanchon, Pride of the Market and Little Barefoot. The star gave an admirable impersonation of Fanchon and was heartilly applauded. She was equally good in the other characters of her repertoire. The support was commendable. Low-down prices. A large audience was present at the concert of the Thursday Club, 16th. Miss Butler, of Brooklyn, N. Y., and Carl Faeltner, of Baltimore, were the soloists of the occasion, assisted by the Peabody Orchestra, of Baltimore. Mr. Faeltner took the place on the programme alloted Joseffy, who, not unexpectedly, disappointed the club and caused the substitution. It is very certain that the Thursday Club will have no further use for the Hungarian pianist. They have been shabbily treated. The audience lost nothing by his absence, as Mr. Faeltner was a very efficient substitute. The Peabody Orchestra is a fine organization, and rendered their music and choruses in a manner which indicated the true musician. Miss Butler sang with good taste, though not with any brilliancy. Harris Opera co., 24th and 25th; J. T. Raymond, 28th.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Ford's English Opera co. gave Fra Diavolo, 14th, to splendid business. The opera was well rendered, though not affording the prima donna, Zelda Seguin, a very large field for the diplay of her ability as a singer. The honors of the opera were won by Tellula Evans, as Terlina. Her singing was much admired, and the applause very generous indeed. The bed-chamber scene particularly reflected great credit upon her as an accomplished actress. George Travener, as the Marquis, reminded us very much of George Rignold, in his style of stalking across the stage. In the lower register his voice sounds thick and husky, and his enunciation is not clear, though in the higher his notes roll forth without blemish. Altogether, it was by long odds the best opera co. that has appeared upon our boards this season, and decidedly the best co. Mr. Ford has ever brought here. Callender's Minstrels, 23d. This is Wilkesbarre's favorite minstrel band, and will be greeted by a stunning house. John T. Raymond, 24th.

ALTOONA.

Opera House (Marriott and Krieder, managers): Barlow-Wilson Minstre's, 13th, played to a fair house and gave a rousing performance. Everybody convulsed with laughter. They are a big attraction and draw well.

COLUMBIA.

Opera House (Joseph Teamer, manager): Lillie Hinton played to big business, at low prices, 10th and 11th. Howarth's Hibernica to a $350 house, 12th. Lights o' London to a $300 house 14th.

WARREN.

Library Hall (Frank Carver, manager). Janauschek in My Life, 11th, to a crowded house.

BRADFORD.

Gem Theatre (Jac Aberle, manager): This place was closed on the 13th on account of the cancelling of Heege's Bad Boy co., which played the week in a hall to bad business. On Tuesday evening Aberle opened with a fake show for the rest of the week. Poor business.

Splinters: The past week has been one of unusual activity in theatrical circles here, caused by the lawsuits between Jac Aberle, the manager of the Gem Theatre, and Heege's Bad Boy co. This co., it seems, was booked and contracted to play with Aberle week of 13th, but on the arrival of their agent he took in the situation and decided that this house was not a fit place for people who had much respect for themselves. He cancelled the date and at once booked to appear in a hall. This so incensed Aberle that he brought suit against Mr. Heege for breach of contract and several counts, two of which have been tried and Aberle beaten, Heege proving, by any amount of witnesses, that no respectable people ever visited the place. Aberle was mulcted in the costs. This is quite a feather in the hat of the Law and Order Society, which has been after the Gem Theatre with a sharp stick, and helped the Bad Boy co. out in their deal with this house.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Ford's English Opera co., in Girola, 15th, to a large house. The opera is pleasing, but contains few if any striking features. John T. Raymond, in For Congress, 24th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Storm-Beaten, 15th and 16th, to good houses. The scenery was very fine. The Emma Davenport Dramatic co opened a four nights' engagement at bed-rock prices, giving Led Astray. Hidden Hand, 18th. Very good business.

READING.

Grand Opera House (George M. Miller, manager): Week of 13th, the Miaco Pantomime co. played to large houses and gave satisfactory performance. Hollywood Juvenile Opera troupe, 20th, week.

Academy of Music (John D. Mishler, manager): Frances Bishop appeared in Muggs' Landing, to crowded houses, 17th, 18th. The performance was good throughout. Miss Bishop was frequently called before the curtain. Corinne Merriemakers, 20th, week.

ERIE.

Opera House (William J. Sell, manager): Bartholomew's Equine Paradox, closed a very successful week 18th. The manœuvres executed by these equine beauties are indeed wonderful. Their military drill is especially fine and the grace and ease with which they went through their difficult evolutions actually made some of our home guard blush with envy. Rhea, May 1.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Barlow-Wilson Minstrels, to the largest audience of the season, 14th; people turned away, standing room only; receipts, $650 The audience were very enthusiastic. Ford's English Opera co. in Fra Diavolo, to a good sized and very appreciative audience, 18th. Misses Seguin and Evans, and Messrs. Traverner, Peakes, Christy, Carlberg, Denham and Morcross were admirable.

Item: George Bubb, of our city, has joined the Barlow-Wilson Minstrels as assistant advance agent. He was formerly connected with the Academy of Music.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Muggs' Landing opened 15th, for second time this season, to a large and enthusiastic audience. Mr. McDowell as Asa Beck was exceedingly amusing and established himself a favorite here.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Last week, Tuesday and Wednesday evening and a matinee. William Carroll presented John Harrison's musical mess, Lend Me a Dollar, before small but friendly audiences. Mr. Carroll, as a variety performer, is a good drawing card, but as Captain Dobbs he is ont of his element. The co. he is surrounded with amount to but very little outside of Helen Sedgwick, who does a fair song-and-dance, and Louise Balfe, who, notwithstanding she was suffering from a severe cold, was the light and life of the piece. Her impersonations of a negro minstrel and make-up as Bob, the sailor, received deserved applause. The piece will stand any amount of cutting, revising and additions before it can be called even an absurdity. Thursday evening and rest of the week Michael Strogoff was given before good houses. The performance was not given with the entire detail, but was well done. Florine Arnold, who plays the part of Nadia, is a native of this city, and was heartily welcomed. At the close of the last act on Thursday evening she was presented with an elegant basket of flowers. During the play a bayonet drill is introduced by Lotta and Lynch. It was the finest ever seen here. House closed until Friday evening, when J. W. Wallick begins a two nights' engagement in The Bandit King.

Providence Opera House: Last week was divided between the Hanlons and May Blossom. Le Voyage en Suisse drew but small audiences. May Blossom drew large and refined audiences. Joseph Murphy and co. 23d, 24th, 25th, will be seen in Kerry Gow, Shaun Rhue and Help.

Theatre Comique (Hopkins and Morrow, proprietors): Attraction for the week, Alice Oates Burlesque co. in Robin Hood. Daily matinees at fifteen and twenty-five cents.

Items: Pinafore is to be given at Low's Grand Opera House May 1 and 2, under the direction of D. W. Reeves. The cast comprises W. H. Fessenden, Signora Barrata Morgan, Ada Byron Coombs, Fanny Carey, W. S. Daboll, and others of the Park Garden co. Theodore Thomas' orchestra, assisted by Mme. Fursch-Mahdi, Emma Juch, William J. Winch and Max Heinrich, will give a grand concert in Infantry Hall on the evening of 29th.

TENNESSEE.

NASHVILLE.

Grand Opera House (J. O. Milsom, manager): The Carleton English Opera co. opened with The Merry War, 13th, Fra Diavola 14th, The Mascotte, 15th, and The Drum Major's Daughter 16th. Very appreciative audiences, but not as large as the merits of this most excellant co. deserved. This engagement closed the regular season here, and a most disastrous one it has proven in all respects; though, from an artistic point of view, Nashville has been as well favored as any other Southern city. The season began Sept. 24 with fifty-three bookings, but many cancelled as it progressed. The following appeared in the order named: Kentuck, The Stratigists, Harry Webber, C. B. Bishop, Adamless Eden, Bunch of Keys, T. P. W. Minstrels, Tony Denier, Lizzie Evans, Barlow and Wilson Minstrels (twice), Patti Rosa, Frank Mayo (twice), Pavements of Paris, Lizzie May Ulmer, The Rajah, Banker's Daughter, Carrie Swain (twice), Barney McAuley, May Blossom, Clara Morris, My Partner, Ford's Opera co., Wagner's Minstrels, Aimee, Corner Grocery, W. J. Scanlan, Milton Nobles, Peck's Bad Boy, Silver King, John T. Raymond, Only a Farmer's Daughter, Called Back, Planter's Wife, Emma Abbott, Minnie Maddern, Roland Reed, Nashville Opera Club, Mexican Band, Carleton Opera co. Next season's bookings are very light as yet.

Items: The present prospects for building a new opera house here are not very encouraging, as the contemplated building site has been sold for other purposes.

TEXAS.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): The Monogram Dramatic co., with Mr. and Mrs. Robert McNair as leading cards, appeared 15th, 16th and 17th, in light comedies to fair business at low prices. Performances very good.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Ristori, 10th, to fair house. Saturday matinee to very light audience. Prices were advanced to double the usual rates, which kept many away. Baird's Minstrels drew out a full house 6th, and fair houses 7th and 8th. The Local Amateur Patience Opera co. appeared afternoon of 8th and evening of 9th to good houses. The minstrels were interested listeners at the matinee and pronounced the rendering of the opera superior to many professional efforts they had seen.

VIRGINIA.

RICHMOND.

Theatre (Madame W. T. Powell, manageress): The Milan Opera House closed a very successful four nights' engagement 16th. They appeared in Il Trovatore, 13th; Faust, 14th; Lucia di Lammermoor, 15th; the first act of Il Travatore, the third act of Faust, and the second act of Martha, 16th, to full houses at each performance. Joseph Jefferson appears, 23d, 24th, 25th, in The Cricket on the Hearth, Lend Me Five Shillings and Rip Van Winkle.

Dime Museum: The Wilbur Dramatic co. last week, in Hidden Hand, East Lynne and Under the Gaslight, met with fair success. Leonzo Brothers and dramatic dogs week of 20th.

Item: Mrs. W. T. Powell, of the Richmond Theatre, has perfected arrangements to have attractive dramatic and operatic performances here throughout the Summer. In this new scheme she will most certainly make a success, as never before has an effort been made to give that class of people known as the "can't get-aways" an intellectual and refined amusement. Some of the best attractions of New York have been secured.

LYNCHBURG.

Opera House (T. H. Simpson, manager): The Milan Opera co. sang Trovatore 17th and Faust 18th, to small business. It is the first time Lynchburg has ever had grand Italian opera. The Milan is far superior to any other opera co. that has appeared here. We are compelled to attribute its poor business to the ignorance of our people upon matters musical. If our theatre-going people had made good their promises to Manager Simpson, the co. would have played to good houses.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Only a Woman's Heart was presented to a fair audience 14th, with Marie Manzio and Newton Beers in the leading roles. As Roger, a "citizen of the world," Mr. Beers is very natural. Miss Manzio does her work with ease and grace. Miss Percy and Mr. Wilson afforded much amusement in comedy work. The play was thoroughly appreciated. Cheers for Roger.

Items: Mr. Gilfillan, of Only a Farmer's Daughter, will have to come to the front and show his colors in good style to lay Newton Beers in the shade—that is, if he takes the role of Roger next season.—The co. spent Tuesday afternoon at the Academy rehearsing Wanda, with which to open a new Hall, or Opera House, at Newcomerstown, O.—Mr. Brigham made a prospecting tour to the Blennerhassett Island, below town during his stay here.—Attractions are now few and far between.

WHEELING.

Opera House (W. S. Foose, manager): Rhea in Arcadia, 14th; The Power of Love for matinee, and An American Countess, 15th, to large audiences. Rhea is a great favorite here. At the close of the first performance she was a little disappointed on account of her friends not calling on her and renewing acquaintance, but this was all made up for at the last performance, when quite a number called on her and were received on the stage. Professor George Bartholomew's Equine Paradox, 27th, week.

Academy of Music (Charles Shay, manager): Rinehart Juvenile Opera co. this week, to good business, presenting Little Red Riding-Hood in a very creditable manner. Australian Novelty co., 27th, week.

WISCONSIN.

MILWAUKEE.

Academy of Music (Jacob Litt, manager): Nat Goodwin's new piece, The Skating-Rink, was the attraction, 10th, 11th, 12th, and the engagement was a very successful one. As far as the piece itself is concerned, there is little or nothing in it. As a "take off" on the popular craze of the day, and an opportunity for Mr. Goodwin to exhibit his comicalities, it was a decided success. Fannie Rice as Amelia displayed quite a little talent, and sang very well. The Fletchers and the bulldog gave exhibitions of fancy skating, the dog winning the most applause. The ladies of the Cecilian Choir gave their first concert at the Academy on the 14th to a large and appreciative audience.

Items: Nat Goodwin has accepted a song, composed by Charles Horwitz, of this city, which he will introduce in The Skating Rink.—Commodore Foote, Eliza Nestel and the African Earthmen, with many other freaks and curiosities, are drawing large crowds at the Dime Museum.—A well selected co. of variety artists have been doing a large business at Slensby's this week.—The Stafford-Foster engagement promises to be very successful. This is Miss Foster's home, and her friends will, no doubt, give her a hearty reception.—C. W. Fuller is in the city arranging transportation matters with the railroads for Forepaugh's Circus.—The Black Flag matinee, on the 12th, was one of the largest of the season.—Manager Marsh, of the Opera House, has secured a number of good stands around town, and is now doing his own bill-posting.—Schlitz Park will not have a monopoly of the Summer theatre business. The regular season at the Opera House will close May 1, and from that time until June 1, it will remain closed. On June 1 it will open as a Summer theatre, with a beautiful promenade; flowers and plants in profusion, and a sparkling fountain. The doors and windows will be removed, and wire screens substituted, and a noiseless steam-fan will supply fresh air. Gas will be done away with and electric light used instead. New scenery will be added, and many other improvements made. A season of ten weeks of light opera will be opened by Thompson's Opera co. There is no reason why the venture should not prove a success.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Dickson's Sketch Club in Editha's Burglar and Combustion, 9th, to a good house. Della Fox, as Editha, and Gus Thomas as the Burglar, in the former play, do some good acting and were well received. But Combustion is a mass of stupidity, and is altogether unworthy of so clever a lot of people. Grace Hawthorne, Sheboygan's prime favorite, appeared 13th and 14th in Queena and Miss Multon; and was greeted by packed houses. Miss Hawthorne is always sure of a warm reception here. She endeared herself to our theatre-goers during the two Summer seasons in which she played here. In her new play, Queena, she disclosed the possession of more dramatic power than she had shown previously. The mad scene is a great piece of acting in voice and gesture. Her fall when ascending a flight of stairs in a delirium is startling. Support above the average of cos. visiting this region. William Stafford, 25th.

MADISON.

Turner Hall (Samuel Thuringer, Manager): Thomas W. Keene, supported by a good co., in Richard III., drew a full house, 15th. Mr. Keene has improved wonderfully since his last visit. He not only delighted, but surprised his auditors, and it was the regret of all that his stay was so short.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): Thomas W. Keene in Richard III., 14th, played to a packed house. "Standing room only" was put out before the doors opened. The audience was very enthusiastic, and Mr. Keene was called and recalled. At the close of the last act he made a neat little speech, closing with a complimentary reference to Nat C. Goodwin, who was billed here for the 21st.

WYOMING.

CHEYENNE

Cheyenne Opera House (A. J. Boardmann, manager): John A. Stevens and co. in Unknown, 6th; Passion's Slave, 7th; Unknown, 8th, and Ticket-of-Leave Man, 9th, to fair business and well-pleased audience.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Mr. and Mrs. George S. Knight appeared in Over the Garden Wall, week of 31th. The comedy is the most enjoyable we have had in some time. R. E. Graham's imitation of Henry Irving was very clever. George Munroe, as Bridget, was funny. Mrs. Knight displayed a number of elegant costumes. The house was well filled at every performance.

Opera House: The Wiley-Golden Opera co. closed the first week of their season, 10th, having sung The Mascotte all the week to large crowds. The principals were satisfactory, but the chorus was weak. Olivette will be given all week of 20th.

Royal Museum: Draper's Uncle Tom co., with their trick dogs and donkeys, did fair business, 13th. The Jubilee singing was the only redeeming feature.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Mr. and Mrs. George S. Knight in Over the Garden Wall open a week's engagement to-night, 20th.

Montford's Museum (H. L. Montford, manager): The attraction week of 13th was Davys, Manning and Drew's Comedy co. Attendance has been very good. Some of the specialties were very clever. Week of 20th, Heege's Bad Boy co.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): E. A. McDowell's co. returned 14th, performing The Private Secretary and caste to large and well-pleased audiences. Jackson's Queen's Evidence co. did a fair business 17th and 18th. Mr. Jackson was the original Jisacs at the Princess Theatre, London.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager): The Fay Temple Opera co. opened a week's en-

gagement, 13th, presenting The Mascotte; Girofle-Girofla, 14th. Olivette, 15th, to good houses. Fay in Olivette surpassed herself, her voice being clearer than on the previous evenings. The Spanish guitar song, introduced by her, and Alice Vane, was highly appreciated. John Templeton's local allusions took the house by storm.

Item: Companies booked here need not fear trouble or poor houses on account of rebellion, as the scene of the war is 700 miles West.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: St. Louis, 20, week; Cleveland, 27, 28, 29; Detroit, 30, May 1, 2.
A MOUNTAIN PINK CO. (Bella Moore): Baltimore, 20, week; Butler, Pa., May 4.
A MOUNTAIN PINK CO. (Laura Dainty): Milwaukee, 25, 26, 27.
ANNIE FINMIN'S CO.: Savannah, Ga., 27, week.
AIMEE: Milwaukee, 23, 24, 25; Minneapolis, 27, 28, 29; St. Pau, 30, May 1, 2; Des Moines, 4; Omaha, Neb., 5.
AGNES WALLACE AND SAM B. VILLA: Norfolk, Va., 20, week; Annapolis, Md., 27, 28, 29; Alexandria, Va., 30, May 1, 2.
ATKINSON'S BAD BOY CO. NO. 1: Boulder, Col., 23; Ft. Collins, 24; Cheyenne, W. Ter., 25; Laramie, 27; Rawlins, 29; Ogden, Utah, 30; Salt Lake, May 1; Elko, 2; Reno, 4; Virginia, 5.
A PRISONER FOR LIFE CO.: Boston, 20, week.
AUGUSTIN DALY'S CO.: Philadelphia, 20, two weeks; Boston, May 4, two weeks.
ALMA STUART STANLEY: Oakland, Cal., 20, week.
ACME DRAMATIC CO.: Moline, Ill., 20, week; Crewfordsville, Ind., 27, week.
ALL-STAR DRAMATIC CO.: Brockton, Mass., 27, week; Lowell, May 4, week; Salem, 11, week.
BAKER AND FARRON: Chicago, 20, week.
BARTLEY CAMPBELL'S WHITE SLAVE CO.: Baltimore, 20, week; Washington, 27, week.
BARTLEY CAMPBELL'S SIBERIA CO.: Providence, 20, week; N. Y. City, May 4, week—close.
BOSTON UNCLE TOM CO.: Versailles, Mo., 23; Boonville, 24; Fayette, 25; Moberly, 27.
BLANCHE REVERE: Boston, 20, week; Asbury Park, N. J., 28; Bordentown, 29; Vineland, 30; Salem, May 1.
BUNCH OF KEYS (Frank Sanger, manager): Salida, 23; Pueblo, 24; Colorado Springs, 25; Leavenworth, Kas., 27, 28; Atchison, 29; Lincoln, Neb., 30; Omaha, May 1, 2; Minneapolis, 4, 5, 6; St. Paul, 7, 8, 9; Chicago, 11, week.
BUNCH OF KEYS (Dudley McAdow, manager): Sandusky, O., 23; Lockport, N. Y., 24; Medina, 25; Oswego, 27, Lyons, 28; Canandaigua, 29; Herkimer, 30; Oneida, May 1; Binghamton, 2; Pittston, Pa., 4; Lock Haven, 5; Phillipsburg, 6; Tyrone, 7.
BERGER'S GALLEY SLAVE: Vincennes, Ind., 23; Evansville, 24, 25; St. Louis, May 4, week.
BOSTON COMEDY CO. (H. Price Webber, manager): Pittsfield, Mass., 20, week.
BOSTON THEATRE SILVER KING: Waterville, Me., 23; Belfast, 24; Bangor, 27, 28.
BANDMANN-BEAUDET CO.: Syracuse, N. Y., 20, week; Rochester, 27, week.
BOSTON MUSEUM CO.: Salem, Mass., May 4.
CHARLOTTE THOMPSON: Denver, 27, week; Fremont, Neb., May 18.
CROSSEN'S BANKER'S DAUGHTER CO.: St. Louis, Mo., 20, week; Chicago, 27, week, South Bend, Ind., May 4; Elkhart, 5; Coldwater, 6; Detroit, 7, 8, 9; Chicago, 11, week.
CARRIE SWAIN: New London, Ct., 24; Norwich, 25; Springfield, Mass., 27; Chicopee, 28; Holyoke, 29; New Bedford, May 1; Fall River, 2; Newport, 4; Taunton, 5; Brockton, 6; Portsmouth, 7; Haverhill, 8.
CLAIRE SCOTT: Rochester, 20, week; Troy, 27, week.
C. A. GARDNER'S KARL CO.: Springfield, Mass., 23; Westfield, 24; Holyoke, 25; Hartford, Ct., 27.
CORA VAN TASSELL: Canton, O., 27, week.
COLD DAY CO.: Cleveland, 27, week.
DION BOUCICAULT: Harlem, 20, week; San Francisco, May 4.
DIXEY-RICE BURLESQUE CO: N. Y. City—indefinite season.
DEVIL'S AUCTION: San Francisco, April 13, six weeks.
DALYS' VACATION CO: Brooklyn, 20, week.
DAN SULLY'S CORNER GROCERY: N. Y. City, 13—indefinite season.
DICKSON'S SKETCH CLUB: St. Joseph, Mo., 23, 24.
DEN THOMPSON: Dover, N. H., 23; Portland, Me., 24, 25; Bath, 27; Rockland, 28; Belfast, 29; Bucksport, 30; Bangor, May 1; Old Town, 2.
E. A. MCDOWELL'S CO.: Montreal, 23, 24, 25.
EFFIE ELLSLER: Philadelphia, May 4, week.
ESTELLE CLAYTON: N. Y. City, 6; three weeks.
EVANS AND HOEY: Boston, 20, week; N. Y. City, 27, week.
ELROY COMEDY CO.: Winona, Minn., 20, week.
FORRESTER CO.: Syracuse, N. Y., 20, week.
FANNY DAVENPORT: Chicago, 20, week; Rockford, Ill., 27; Milwaukee, 28 to May 2; St. Paul, 4, 5, 6; Minneapolis, 7, 8, 9—close.
FRED. WARDE: Los Angeles, Cal., 23, 24, 25.
FUN ON THE BRISTOL: Troy, 20, week; Louisville, 27, week; Toledo, May 4, week; Cleveland, 11, week; Pittsburg, 18, week.
FRANK MAYO: Williamsport, Pa., 24; Philadelphia, 27, week; Boston, May 4, two weeks.
FLORENCE ELMORE CO.: St. Mary's, Can., 20, week.
FLOY CROWELL: Bangor, Me., 20, week; Lynn, Mass., 27, week.
FANNIE LOUISE BUCKINGHAM: Cincinnati, 20, week.
GUS WILLIAMS (J. H. Robb, manager): Minneapolis, 23, 24, 25; Keokuk, Ia., 28; Rockford, Ill., May 1.
GRACE HAWTHORNE: Chicago, 27, week.
GEORGE C. MILN: Washington, 20, week; Cleveland, 27, week.
GEORGE MORTON: Brooklyn, 20, week.
GLASSFORD CO.: Lowell, Mass., 20, week; Rondout, N. Y., 27, week; Syracuse, May 4, week; Rochester, 11, week; Hamilton, Can., 18, week; Buffalo, 25, week.
HANLONS: N. Y. City, 20, two weeks.
HENRY CHANFRAU: Bloomington, Ill., 23, 24.
HARRISON-GOURLAY CO.: Grand Rapids, Mich, May 1, 2.
HANLONS' FANTASMA CO.: New York, 20, week; Providence, May 4, week.
HEEGE'S BAD BOY CO.: Toronto, 20, week.
HER ATONEMENT CO.: Detroit 23, 24, 25; Rochester, N.Y., 27, 28; Syracuse, 29; Jersey City, 31, May 1, 2; Brooklyn 4, week.
HOOP OF GOLD: Newark, 27, week.
HUNTLEY DRAMATIC CO.: Atlanta, Ga., April 20, two weeks.
HELEN DESMOND: Springfield, O., 13, two weeks; Dayton, 27, two weeks; Mansfield, May 11, two weeks; Indianapolis, 25, two weeks.
HENRY BELMER: Jamestown, N. Y., 20, week.
HARRY WEBBER: Denver, 20, two weeks.
JANAUSCHEK: Cincinnati, 23, 24, 25; Elkhart, Ind., 27; Galesburg, Ill., 29; Ottumwa, Ia., May 1; Des Moines, 2; Atlantic, 4; Council Bluffs, 5; Lincoln, Neb., 6; Omaha, 7; Sioux City, Ia., 8; Mankato, Minn., 9.
JOSEPH MURPHY: Providence, 23, 24, 25; Brockton, Mass., 27; Lowell, 30; Salem, May 5.
JOHN A. STEVENS: San Francisco, 20, two weeks.
JOSEPH JEFFERSON: Richmond, Va., 22, 23, 24; Wilmington, 25; Brooklyn, 27, week; Boston, May 4, week.
JOHN T. RAYMOND: Elmira, N. Y., 23; Scranton, Pa., 24; Wilkesbarre, 25; Williamsport, 27; Harrisburg, 28; Lancaster, 29; Orange, N. J., 30; Newark, May 1, 2; Philadelphia, 4, week.
JENNIE CALEF: Zanesville, O., 20, week; Washington, 27, week.
J. K. EMMET: Topeka, Kas., 23; Lawrence, 24; Moberly, Mo., 26; Quincy, Ill., 27; Keokuk, Ia., 28; Jacksonville, Ill., 29; Springfield, 30; Terre Haute, Ind., May 1; Richmond, 2; Dayton, O., 4; Xenia, 5; Bellefontaine, 6; Delaware, 7; Lima, 8; Mansfield, 11; Toledo, 12; Ashland, 13.
JOHN DILLON: Denver, 20, week.
J. Z. LITTLE'S WORLD CO: Denver, 20, week; Colorado Springs, 27; Pueblo, 28, 29; Leadville, 30, May 1, 2.
JACQUES KRUGER (Dreams): Rochester, N. Y., 23, 24; Ogdensburg, 25; Montreal, 27, week.
KATHERINE ROGERS: Pittsburg, 27, week.
KNIGHTS (Mr. and Mrs George S.): Toronto, 20, week; Buffalo, 27 to 30; Boston, May 4, two weeks.
KATE CLAXTON: Watertown, Wis., 23; Milwaukee, 24, 25; Oshkosh, 27; Appleton, 28; Warren, 29; Eau Claire, 30; St. Cloud, May 1; Crookston, 2; Winnipeg, 4, week; Grand Forks, Dak., 11.
KINDERGARTEN CO.: Indianapolis, 23, 24, 25; Louisville, 27, week.
LESTER WALLACK: Boston, May 4, two weeks.
LAWRENCE BARRETT: Memphis, 20, week; St. Louis, 27, week; Peoria, Ill., May 4; Bloomington, 5; Danville, 6; Lafayette, Ind., 7; Logansport, 8; Fort Wayne, 9; Flint, Mich., 11; London, Ont., 12; Hamilton, 13; Toronto, 14, 15, 16; Montreal, 18, week.
LUCY CARRICK: Delaware, O., 27, week.
LITTLE NUGGETS CO.: Detroit, 27, 28, 29.
LIGHTS O' LONDON (Eastern): Asbury Park, N. J., 24; Plainfield, 25; Brooklyn, 27, week.
LIGHTS O' LONDON (Western): Washington, 20, week; Baltimore, 27, week.
LOTTIE CHURCH'S CO.: Pittsburg, 20, two weeks.
LIZZIE EVANS: Columbia, Tenn., 23; Birmingham, 24, 25; Atlanta, 27, 28; Augusta, 29; Macon, 30; Columbus, May 1, 2; Mobile, 4, week; St. Louis, 18, week; Chicago, 25, week.
LOTTA: Pittsburg, 20, week; Bradford, Pa., 30.
LESTER FRANKLIN: Harrisburg, 20, week.
LORELLAS: Chicago, 20, week; Cincinnati, May 4, week.
LYTTON-STETSON CO.: Port Jervis, N. Y., 20, week; Honesdale, Pa., 27, week; Carbondale, May 4, week.
LIZZIE MAY ULMER: Springfield, Mass., 24, 25; Fall River, 28; Chelsea, May 1.
LYTELL'S CO.: Toronto, 20, week; London, May 4, 5, 6; Hamilton, 7, 8, 9.
LILLIE HINTON: Johnstown, Pa., 20, week.
LITTLE NUGGETS CO.: Detroit, 27, 28, 29.
M. B. CURTIS: Pittsburg, 20, week; Philadelphia, 27, week; Brooklyn, May 18, week.
MAY BLOSSOM CO.: Cincinnati, 27, week.
MINNIE MADDERN: Kansas City, 30, May 1, 2.
MONTE CRISTO CO. (Stetson's): Philadelphia, 20, week; N. Y. City, 27, two weeks.
MCKEE RANKIN'S CO.: Portland, Ore., 13, two weeks. Tacoma, 27; Victoria, B. C., 28, 29, 30; Seattle, W. T., May 1, 2; Salem, Ore., 4, 5; Astoria, 6; San Francisco, 11.
MARGARET MATHER: Peabody, Mass., 23; Lawrence, 24; Plymouth, 25; Chelsea, 27; Lynn, 28; Lowell, 29; Fitchburg, 30; Springfield, May 1; Milford, 2.
MAUDE ATKINSON: Peoria, Ill., 20, week; Bloomington, 27, week.
MATTIE VICKERS: Philadelphia, May 4, week.
MAGGIE MITCHELL: Newburg, N. Y., 23; Utica, 29; Oswego, 30; Rochester, May 4, 5, 6; Buffalo, 11, 12, 13.
MICHAEL STROGOFF: Brooklyn, E. D., 20, week.
MUGGS' LANDING CO.: Baltimore, 20, week; Buffalo, 27, week.
MESTAYER'S WE, US & CO.: N. Y. City, 20, four weeks; Boston, May 18, three weeks.
MURRAY AND MURPHY: Chicago, 20, two weeks.
MCFADDEN'S SPIRITS CO. (Denman Thompson, mgr.): N. Y. City, 6, three weeks; Brooklyn, 27, two weeks.
MATLACK CO.: Cleveland, 20, week.
N. C. GOODWIN: Racine, Wis., 23; Rockford, Ill., 24; Elgin, 25; Chicago, 27, week.
NEIL BURGESS: Pittston, Pa., 23; Williamsport, 24, Scranton, 25; Jersey City, 27, 28, 29; Norristown, Pa.; 30; Wilmington, Del., May 1, 2.
ONLY A WOMAN'S HEART CO. (Newton Beers): Detroit, 23, 24, 25; Ypsilanti, 27; Ridgetown, Can., 28; St. Thomas, 29; Simcoe, 30.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Jersey City, 23, 24, 25; N. Y. City, 27, week; Ithaca, May 4; Watkins, 5; Bath, 6; Buffalo, 7, 8, 9; Hudson, O., 11; Massillon, 12, 13; Canton, 14; Youngstown, 15; Salem, 16; Pittsburg, 18, week.
OLIVER BYRON: Springfield, O., 23; Columbus 25; McKeesport, Pa., 27; Johnstown, 28; Altoona, 29; Williamsport, 30; Reading, May 1; Paterson, N. J., 2; New York, 4, week; Boston, 11, week.
OLIVER WREN: Hudson, N. Y., 23; Cohoes, 24; Ballston, Spa., 25; Hoosic Falls, 27; Mechanicsville, 29.
OLD WORLD GEM CO.: Chicago, 20, two weeks.
PRIVATE SECRETARY CO. (Grover): Bellows Falls, Vt., 23; Brattleboro, 24; Greenfield, Mass., 25; N. Y. City, 27, week.
PAULINE MARKHAM: Montreal, 20, week; Toronto, 27, week.
POWER OF MONEY CO.: Los Animas, N. M., 23; Pueblo, 24, 25; Leadville, 27, 28, 29; Salida, 30; Denver, May 4, week.
PRINDLE'S PLEASURE PARTY: Rochester, 13, week.
PLANTER'S WIFE CO. (Edna Carey): Trenton, 24, 25; Philadelphia, 27, week.
QUEEN'S EVIDENCE CO.: Baltimore, 27; Philadelphia, 28, to May 2; Washington, 4, week.
RENTFROW'S PATHFINDERS: Osage City, Kas., 24. Burlington, 25; Fort Scott, 27; Girard, 28; Pittsburg, 29.
ROSE EYTINGE: Lansing, Mich., 22, 23; Grand Rapids, 24.
REHAN'S 7-20-8 CO.: New Haven, 23, 24, 25; Brooklyn, E. D., 27, week; Brooklyn, May 11, week.
RHEA: Albany, 23, 24, 25; Schenectady, 27; Syracuse, 28; Rochester, 29, 30; Erie, Pa., May 1; Youngstown, O., 2.
ROBSON AND CRANE: Grand Rapids, Mich., 28; Detroit, 29; Buffalo, May 1, 2.
ROLAND REED: Philadelphia, 27, week.
RAG BABY CO.: Brooklyn, 20, week; Bangor, Me., 29.
ROSE EASTON: Winona, Minn., 20, week.
REDMUND-BARRY CO.: Troy, N. Y., 25; Brooklyn, E. D., 27, week.
RANCH 10 CO: Albany, 20, week.
RANSOM'S CO.: Mason City, Ia., 20, week.
RISTORI: San Francisco, 13, four weeks.
SILVER KING CO.: New York, 20, week.
STRATEGISTS CO.: Cincinnati, 20, week.
SAPHAR'S GERMAN VOLUNTEERS: Exeter, N. H., May 2, week.
STRANGLERS OF PARIS: Philadelphia, 20, week; Brooklyn, E. D., May 11, week; Boston, 18, week.
SHADOWS OF A GREAT CITY CO.: Cincinnati, 20, week; St. Louis, 27, week.
STAFFORD-FOSTER CO. (Willis Ross, manager): Freeport, Ill., 25.
STORM-BEATEN CO. (Western): New Brunswick, N. J., 23; Trenton, 24, 25—Close.
STANDARD DRAMATIC CO.: Rome, N. Y., 20, week; Oswego, 27, two weeks; Binghamton, May 4, two weeks.
T. W. KEENE: Chicago, 20, two weeks.
TIN SOLDIER CO.: Boston, 13, two weeks.
TWO JOHNS CO.: Goldsboro, N. C., 24; Norfolk, Va., 25.
W. E. SHERIDAN: Marshalltown Ia., 23; Oskaloosa, 24; Ottumwa, 25; Des Moines, 27, 28—close.
WAGES OF SIN CO: Salt Lake City, 14, 15, 16; San Francisco, 20, four weeks.
WELLESLEY-STERLING CO.: Canandaigua, N. Y., 27, week.
W. J. SCANLAN: Atchison, Kas., 23; Leavenworth, 24, 25; Topeka, 27, 28; Lawrence, 29; Kansas City, 30.
WALLICK'S BANDIT KING CO.: Providence, 24, 25; Worcester, Mass., 29.
WAITE'S DRAMATIC CO.: Niles, Mich., 20, week; Coldwater, 27, week; South Bend, Ind., May 4, week.
WILLIAM CARROLL: Taunton, Mass., 23; New Haven, Ct., 24, 25; Springfield, Mass., 27; Holyoke, 28; Cleveland, 4, week; Philadelphia, 11, week; Washington, 18, week; Baltimore, 25, week; Chicago, June 1.
ZOZO: Haverhill, Mass., 23, 24, 25; Rutland, Vt., 27, 28; Glen's Falls, N. Y., 29, 30; Saratoga, May 1, 2; Albany, 4, week; Rochester, 11, week: Montreal, 18, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA CO.: Columbus, O., 27, four weeks.
ALICE OATES: Providence, 20, week.
ARION BELL-RINGERS: Dubuque, Ia., 27, week; Burlington, May 4, week.
BIJOU OPERETTA CO.: Buffalo, 23, 24, 25.
BOSTON IDEAL OPERA CO.: Buffalo, 23, 24, 25; Cleveland, 27, week; Chicago, May 4, week.
BENNETT-MOULTON OPERA CO.: Meriden, Ct., 20, week; Bridgeport, 27, week.
CARLETON'S ENGLISH OPERA CO.: Cincinnati, 20, week; Louisville, 27, week.
CORINNE MERRIEMAKERS: Reading, Pa., 20, week; Allentown, 27, week; Harrisburg, May 4, week; Pittsburg (Opera House), 11, two weeks.
EMMA ABBOTT OPERA CO.: Philadelphia, 20, week; Trenton, N. J., 27.
FAY TEMPLETON OPERA CO.: Brainerd, Minn., 23; Duluth, 24, 25, 26.
FORD'S OPERA CO.: Baltimore, 20, two, weeks; Washington, May 4, week; Philadelphia, 11, week.
GRAU'S OPERA CO.: Cincinnati, 20—indefinite season.
HARRIS OPERA CO.: Harrisburg, Pa., 24, 25.
HOLLYWOOD OPERA CO.: Reading, Pa., 20, week.
HYERS SISTERS: Quincy, Ill., 29, 30.
LUCIERS: Bath, Me., 27, week.
MAPLESON OPERA CO.: Boston, 27, two weeks.
MCCAULL'S BAT CO.: N. Y. City, 16, four weeks.
MCCAULL'S FALKA CO.: Louisville, 20, week, Brooklyn, 27, week.
MILAN OPERA CO.: Spartanburg, S. C., 23; Greenville, 24; Columbia, 25; Augusta, Ga., 26, 27, 28; Charleston, S. C., 29, 30, May 1, 2; Savannah, 4 to 7; Macon, 8, 9; Atlanta, 11 to 14; Montgomery, Ala., 15; Selma, 16; Birmingham, 17, 18; 19.
MILLER'S OPERA CO.: Biddeford, Me., 23, 24, 25; Great Falls, N. H., 26, 27; Dover, 29 to 30; Lewiston, Me., May 4, week.
MENDELSSOHN QUINTETTE CLUB: Quincy, Ill., 23.
MEXICAN TYPICAL ORCHESTRA: Indianapolis, 24, 25; Evansville, 26, 27; Vincennes, 28.
N. Y. OPERA BOUFFE: Brooklyn, 20, week; Philadelphia, 27, two weeks; N. Y. City, May 11—indefinite.
RHINEHARDT OPERA CO.: Mansfield, O., 23, 24, 25.
STANDARD OPERA CO.: Utica, N. Y., 20, two weeks.
SMITH'S CONCERT CO.: Indianapolis, 20, week; Lafayette, 27, week.
THEO: N. Y. City, 6, three weeks; Boston, 27, week.
WILBUR OPERA CO.: Albany, 27, week; Rochester, May 4, week; Troy, 11, week.
WILEY-GOLDEN OPERA CO.: Montreal, 20, week; Albany, 27, two weeks; Washington, May 11, two weeks; Baltimore, 25, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: St. Louis, 20, week; Kansas City, 27, 28, 29; St. Joe, May 2; Denver, 4, week.
CALLENDER'S: Wilkesbarre, Pa., 23; Indianapolis, 27, week.
CALIFORNIA: Cohoes N. Y., 25, 27, 28.
HAVERLY'S: Boston, 20, week; Pittsburg, 27, 28, 29.
HI HENRY'S: Hartford, Ct., 23, 24, 25; Winsted, 27; Naugatuck, 28; Ansonia 29: Birmingham, 30: Meriden, May 1, 2.
MEMPHIS: Rochester, 20, week; Hornellsville, 27, 28; Olean, 29, 30; Bradford, Pa., May 1, 2.
MCANDREWS': Cleveland, 27, week.
SAWYER'S GEORGIA: Ypsilanti, Mich., 23; Bay City, 24; Charlotte, 25; Jackson, 27, 28; Lansing, 29; Albion, 30.
SKIFF AND GAYLORD'S: Plainfield N. J., May 5.
T. P. W.: Elmira, N. Y., 25; Washington, 27, week; Trenton, N. J., May 4; Plainfield, 5.
WEBB'S: Beatrice, Neb., 23; Fremont, May 1.
WHITMORE AND CLARK'S: Indian Orchard, Me., 24; Monson, 25.

VARIETY COMPANIES.

ADAMLESS EDEN CO.: San Francisco, March 23, four weeks· Los Angeles, 27, week.
BEANE-GILDAY CO.: Boston, 20, week; Philadelphia, May 4, week.
BRYANT, RICHMOND, SHEEHAN AND COYNE: Pittsburg, 20, week; Newark, N. J., May 4, week.
CHRISSIE CO.: Dayton, O., 20, week.
DAVENE-AUSTIN CO.: Chicago, 20, week; Rochester, 27, week.
FANNIE LOUISE BUCKINGHAM: Rochester, 20, week.
HALLEN AND HART CO: Newark, 20, week; N. Y. City, 27, two weeks.
IDA SIDDONS' MASTODONS: St. Paul, 20, week.
LEONZO BROTHERS: Washington, D. C., 27, week; Boston, May 4 week; Providence, 11, week.
LILLY CLAY'S ADAMLESS EDEN: Brooklyn, 20, week.
PAT ROONEY'S CO.: Brooklyn, E. D., 20, week.
RENTZ-SANTLEY CO.: St. Louis, 20, week.
SILBON'S CUPID CO.: Chicago, 20, week; Indianapolis, May 4, week.
TONY PASTOR'S OWN CO.: Boston, 20, week; N. Y. City, 27, week; Philadelphia, May 4, week; Newark, 11, week.
YANK NEWELL: Louisville, 20, week.

MISCELLANEOUS.

AUSTRALIAN NOVELTY CO.: Wheeling, W. Va., 27, week.
HOWORTH'S HIBERNICA: Jersey City, 20, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Wheeling, W. Va., 27, week; Cincinnati, May 4, three weeks.
REYNOLDS (Mesmerist), Findlay, O., 20, week.
SUYDAM'S HUMPTY DUMPTY: Rochester, 20, week.
TONY DENIER'S HUMPTY DUMPTY: Philadelphia, 20, week; Newark, N. J., 27, week.

CIRCUSES.

ADAM FOREPAUGH'S: Washington, 22, 23; Wheeling, W. Va., 27; Zanesville, O., 29; Columbus, 30; Newark, May 1; Coshocton, 2; Steubenville, O., 6.
BARNUM'S: Brooklyn, 20, week; Philadelphia, April 27, week.
BURR ROBBINS: Janesville, Wis., May 1.
COLE'S: St. Louis, 20, week; Shelbyville, Ill., 27; Paris, 28; Terre Haute, Ind., 29; Sullivan, 30; Evansville, May 1; Rockport, 2; Louisville, Ky., 4; Frankfort, 5; Lexington, 6; Richmond, 7; Mt. Sterling, 8; Detroit, 25.
COUP'S EQUESCURRICULUM: Buffalo, 20, two weeks; Canandaigua, May 4, 5.
DORIS': Richmond, Ind., 20; Springfield, O., 27, Xenia, 28; Dayton, 29; Windsor, Ont., May 25.
FRANK ROBBINS': Frenchtown, N. J., 27.
GREGORY'S METROPOLITAN: Red Oak, Ia., May 2.
KING-BURKE: Belleville, Ill., 25.
LEE-SCRIBNER'S: Pottsville, Pa., 23.
NICKEL-PLATE: Windsor, Ont., May 2.
O'BRIEN'S: Wilmington, Del., 27, 28; Newark, May 4, 5.
PULLMAN: Olean, N. Y., May 2.
SELLS'. Columbus, O., 23, 24; Urbana, 25; Joplin, 27; Kenton, 28; Washington C. H., 29; Troy, 30; Sidney, May 1; Union City, Ind., 2; Dubuque, Ia., 25; Freeport, Ill., 26; Rockford, 27; Elgin, 28; Kenosha, Wis., 29; Milwaukee, 30.
VAN AMBURGH'S: Armenia, N. Y., 25; Brewster, 27; Mt. Kisco, 28; White Plains, 29; Sing Sing, 30; Peekskill, May 1; Poughkeepsie, 2; Fishkill, 4; Yonkers, 5; New Rochelle, 6; Port Chester, 7; Stamford, Ct., 8; Norwich, 9; Hartford, 11.
WILD WEST: Louisville, 23, 24, 25; Indianapolis, 29, 30.
WALLACE'S: Peru, Ind., 25; Fort Wayne, 27; Lima, O., 28; Ada, 29; Crestline, 30; Massillon, May 1; Alliance, 2; Beaver Falls, Pa., 4; Wellsville, O., 5; New Lisbon, 6; Wheeling, W. Va., 7; Bellaire, O., 8; Moundville, W. Va., 9; Carrington, O., 11; Listerville, W. Va., 12; Matamoras, O., 13; New Martinsville, W. Va., 14; Marietta, O., 15.

An Explosive Title.

In selecting titles for plays, the dramatist and the actor both seem to prefer the quaint or curious, and the public are continually startled with the odd combinations of words or ideas that appear on the walls and in the newspapers. A MIRROR reporter met William Barry in the Union Square Hotel, the other day, and asked him if he intended playing again this season. Mr. Barry replied:

"Yes; I leave shortly with my company and join Mr. Fay at Omaha, where we produce our new play on the 27th."

"What is the new play?"

"It is called A Can o' Dynamite, and I believe it will be the funniest and most consistent Irish farce-comedy ever produced."

"Who is the author?"

"I am not at liberty to say yet, though I would suggest that you drop a postal to Fay at Colorado Springs. If he is not too modest he may tell you; provided you reach him before we open the season."

"How is Mr. Fay's health?"

"Splendid. I received a letter from him this morning. He has gained twenty-eight pounds since he went to Colorado, and writes that he is in better spirits than he has been in two years. He is anxious to get to work again. By the way, we have the refusal of the Union Square Theatre for August, and if A Can o' Dynamite is a success on the road we will play four weeks there. The Can o' Dynamite calls for a cast of nine people, but we will play it with seven and three-quarters."

"How do you figure that?"

"Well, you see Fay and six others will make the seven. I am about the right size to make a half, and Little Mack makes up the last quarter."

Amateur Notes.

The performance of False Shame at the Academy of Music on Wednesday week establishes beyond question the Gilbert as the leading dramatic society in America. The play was given without a fault, and moved as evenly as though it had had numerous repetitions. The dramatic people in the Gilbert are not only talented, but invest their roles with a refinement that is born of inbred gentility. The Gilbert has crept modestly and slowly into first place by hard work and by the indefatigable energy which all of those in power have used conjunctively. Their success is the more deserved because they rely on their own resources, and forbid their members appearing with any other society. Robert C. Hilliard is the Montague of the amateur stage. He has never been seen to greater advantage than in this play. There are few actors on the amateur or professional boards who could excel Mr. Hilliard in his performance of the young lord. He was a handsome, manly, earnest and graceful Lord Chilton. H. J. Stokum's forte is character acting, but he is always reliable, and gave a conscientious, if not a spirited, piece of work as Brayleigh. John W. Noble is a clever actor and made a success of Colonel Howard. Adam Dove is promising. His Lieutenant Percy was very neatly portrayed. Howard A. Knudson made much of Philip. Alice C. Ferris invested the heroine with the ease and polish of an experienced actress. Nellie Yale Nelson brought to Constance a charming individuality, and gave all the prominence to the role which it could receive. Annie L. Hyde was worthy of commendation. Sadie Hicks, Charles Catlin and W. T. Harris, Jr., also deserve praise for well-intended efforts. The Gilbert has closed its sixth season very auspiciously.

At the Lexington Avenue Opera House, on April 16, The Yorick presented to a well-filled auditorium Baker's comedy, Among the Breakers. The Yorick company succeeded in giving a very meritorious performance. There were but few mishaps. Careful preparation was apparent, and a number of the artists were brilliant. The affair terminated at a fairly reasonable hour. The scenery was a slight improvement on that usually furnished by the Opera House management. Ella G. Greene, whose name heads the list of nearly one half of the entertainments, is fast growing into an accomplished actress. As Bess Starbright one more success was added to the others of this season. Mrs. S. S. Japha acted with *chic*, danced well and sang fairly. She is an acquisition to the amateur stage. Marie Foster made a capital Biddy Bayne, and cultivated the brogue in excellent form. Julia Allbanesi was also very acceptable in a difficult role. Dr. C. W. Dunlap made a hit as Larry, and with Miss Foster was obliged to repeat a well managed breakdown several times. As Scud, a black diamond, Horace Richmond kept the audience in good humor with his songs and banjo, and Berg Ellery revealed considerable humor as Paragraph. S. G. Frost gave a well-conceived performance of the light-house keeper. Praise cannot be awarded to Mr. Gibbs as Clarence nor to Mr. Benermann as the Honorable Bruce Hunter. They are angular and awkward. The Yorick will crowd some of the better known societies if it continues to show such results as were exhibited in Among the Breakers.

The Bulwer gave a trial to an original drama at the cosy University Club Theatre on Thursday last. The play was called Gaspardo Sorrenti, and was written by one of the members, Maurice Eller, Jr. It is in three acts and has a complicated story, in which counts, bandits, court jesters, etc., take the prominent interest. The drama requires an unusually powerful company to do it justice, and perhaps for this reason the Bulwer did not appear to as great advantage as they will later when some society play is introduced. Gaspardo Sorrenti was cast as follows: Gaspardo Sorrenti, Robert Deshon; Tozza del Distini, Charles Frier; Count de Andelusia, H. James Anderson; Eduardo, Maurice Eller, Jr.; Peppo, Thomas Platt; Pedro, B. J. Kelley; Daughter of Pedro, Miss Setter; Marion, Miss Walter; Countess, Miss Erroll; Jannet, Miss Fennell; Officer, W. Trainor. Jobbin's Latch Key was also given, by Messrs. Taber and Kelley and Misses Leach and Butler.

On May 4 Miss Morton's travestie on May Blossom will be presented at the Academy of Music. It will be given for the benefit of the Montefiore Home for Chronic Invalids.

A Treacherous Guest is Underlined by the Gilbert for production on April 29 at the Brooklyn Park Theatre.

Hazel Kirke will be given at the Brooklyn Academy for the benefit of James J. Darling, on May 12, with the following cast: Hazel Kirke, Nellie Yale Nelson; Dolly Dutton, J. P. Darling; Lady Travers, Mrs. W. F. Harris, Jr.; Mercy Kirke, Grace Clark; Clara, Annie L. Hyde; Lord Travers, Adam Dorr; Dunstan Kirke, H. J. Stokum; Aaron Rodney, R. C. Hilliard; Met, John Billings; Barney, John W. Noble; Joe, W. T. Harris, Jr.; Dan, C. T. Catlin; Pittacus Green, James J. Darling.

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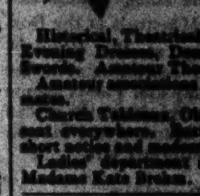
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TELEGRAPHIC NEWS.

Margaret Mather's Brilliant Season.

[SPECIAL TO THE MIRROR]

PROVIDENCE, April 22.—Margaret Mather opened a return engagement of three nights and a matinee at the Providence Opera House Monday evening to the full capacity of the house. It was one of the most refined and fashionable audiences seen at this house since her previous visit. Miss Mather played Juliana in The Honeymoon with her usual sprightliness, and was called before the curtain in compliment to her fine acting.

Alice Oates and her burlesque company opened at the Theatre Comique to crowded houses both afternoon and evening.

Joseph Jefferson Reopens.

[SPECIAL TO THE MIRROR.]

LYNCHBURG, Va., April 22.—Joseph Jefferson resumed his season here Monday night in Cricket on the Hearth and Lend Me Five Shillings. The whole lower part of the house was packed. May Chipp, as May Fielding, in Cricket on the Hearth, made her professional debut.

Disgusted Audiences.

[SPECIAL TO THE MIRROR.]

TROY, April 22.—Fun on the Bristol was poorly given at the Griswold Monday and Tuesday nights to large but disappointed audiences. The burlesque of Falka was very tame and met with disapproval. We ruralists pity the patrons of the Casino, New York, if Maude Giroux did no better at that house, where she is announced in the bills to have sung the part two hundred nights, than she did here. On Monday night fully one-fourth of the audience left the theatre. Bessie Cottrell, Louise Arnott and George Richards were the redeeming features.

Baby Venus Dead.

[SPECIAL TO THE MIRROR.]

DETROIT, April 22.—Thomas Nast and Walter Pelham, at the Detroit, drew a crowded house. Sawyer's Georgia Minstrels, at White's, were the recipients of a large matinee and a packed house in the evening.

Baby Venus died in Chicago on Monday.

Jacobs and Proctor, of Albany, have just closed a contract with the Wilbur Opera company for week stands at Albany, Troy, Rochester and Montreal, opening 27th, for $6,900 the entire engagement.

Miss Patrice, of the Three Wives company, joins the Wilbur company at Albany next Monday.

A Deluge of Variety.

[SPECIAL TO THE MIRROR.]

BOSTON, April 22.—Variety at five theatres this week, for the first time since Boston had an existence. Haverly's Minstrels at the Boston Theatre. A Tin Soldier at the Bijou, A Parlor Match at the Park. Tony Pastor at the Howard, and Charles Gilday and Fanny Beane at the Boylston. The only dramatic pieces were Pique at the Boston Museum and Siberia at the Globe. Houses uniformly fair.

Queen City Openings.

[SPECIAL TO THE MIRROR.]

CINCINNATI, April 22.—Shadows of a Great City was presented Sunday night at Heuck's to a packed house at the matinee and a duplication in the evening. The play is a strong one, was staged admirably and scored a deserved success. English opera reigns supreme at the Grand and Havlin's, the latter with cheap prices, rather monopolizing the bulk of attendance. Harris' Museum, transferred to Robinson's Opera House, was filled to suffocation Sunday night at the opening. Mazeppa, with Fanny Louise Buckingham in the title role, was liberally patronized same date at People's.

Mr. Daly's Reception.

[SPECIAL TO THE MIRROR]

PHILADELPHIA, April 22.—Love on Crutches opened at the Opera House to a large audience. Mr. Daly was called before the curtain at the close of the second act. The scenery was unusually fine.

At the Walnut Monte Cristo began the week to good business. The company is but fair. Lizzie Goode is conspicuously weak in the part of Mercedes.

Nell Burgess, in Vim, had a fair opening at the Arch.

The last week of the regular season at Haverly's shows no decrease in the attendance. Princess of Trebizonde is a capital card.

The Emma Abbott Opera company drew good houses at the Chestnut. Bohemian Girl was up on Monday evening, but last night Mignon was given.

The National was well filled to see The Stranglers of Paris. Doré Davidson makes a blood-curdling villain of Jagon.

Chimes of Normandy packed the Arch Street Opera House.

A Miserable Production.

[SPECIAL TO THE MIRROR.]

CLEVELAND, April 22.—Home and Country, Colonel Warner's new military drama, received a miserable production at the Academy. Rehearsals may improve it. Good attendance Monday night.

Bennett-Matlack company made a hit at the People's in A Celebrated Case.

The rear wall of the Comique fell with a crash on Monday morning. The Comique, for several years past, has been one of the lowest haunts in the city. It is now closed forever, it is hoped.

Benefits.

[SPECIAL TO THE MIRROR.]

LOUISVILLE, April 22.—Falka opened at Macauley's to a very large house. The principals and the attractive numbers were warmly received in a double sense.

Manager Meffert's benefit at the Masonic was a gratifying tribute to a worthy gentleman. Walter Emerson, the cornetist, and local talent furnished the evening's bill. The house was large.

The Elks' benefit to-morrow afternoon at Macauley's will be a big success. Every seat is sold. The boxes brought a good premium.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

[illegible], Md., April 22.—The musical event of the season took place Monday evening at City Hall, when the most fashionable audience that has yet gathered there was present to enjoy a concert by the Theodore Thomas orchestra. The soloists of the evening were Emma Juch and Max Heinrich, who rendered the duo from Wagner's Flying Dutchman, "Tis but a Vision," in an exquisite manner. The programme included Beethoven's Second Symphomy in D major, which was given with all its fine shadings. Manager Stockbridge has reason to feel proud of his final card, and its artistic success was most flattering.

LYNN, Mass., April 22.—Sam Lucas and a party of Jubilee singers appeared at Odd Fellow's Hall Sunday night to a $2.50 house. The Horse Shoe Four combination opened to a light house at Music Hall Monday night. Prices fifteen, twenty-five and thirty-five cents.

WALTHAM, Mass., April 22.—Zozo opened to a packed house Monday night and made a great hit. Blanche Curtis and George H. Adams became immediate favorites. The latter's catch-phrase, "Sorry I spoke," was caught up and echoed through the town.

SALEM, Mass., April 22.—On Monday night the Redmund-Barry company presented A Midnight Marriage to a fair house.

TRENTON, N. J., April 22.—Joseph J. Dowling's Nobodys Claim was given Monday night to the delight of a large audience.

BUFFALO, April 22.—Rhea began a three nights' engagement at the Academy of Music Monday evening, presenting Arcadia. Only a fair house. The Power of Love on Tuesday night drew better. The Australian Novelty company, at Lang's, began the week to a medium audience. Very good variety entertainment, the acrobatic Jackleys being excellent.

PITTSBURGH, April 22.—Lotta opened to a very good house at Library Hall on Monday evening, as also did M. B. Curtis at the Opera House. The Academy had a large audience at the opening performance of the Bryant-Richmond combination. Harris' Museum opened large—of course at cheap prices of admission. Seats for the Press Club benefit, which takes place at Library Hall on Thursday afternoon next, are being rapidly taken.

WILLIAMSPORT, PA., April 22.—On Monday night Edna Carey appeared in The Planter's Wife to a fair sized and very enthusiastic audience. Miss Carey's acting evoked much applause and a recall.

SYRACUSE, April 22.—The Boston Ideals sang Monday and Tuesday evenings to standing-room only at the Wieting. The company and orchestra are in excellent trim, but the operas selected—Giralda and Fanchonette—could be easily improved upon. The Foresters opened in The Octoroon at the Grand to a packed house and gave satisfaction. Low prices. A large audience greeted Daniel Bandmann Monday night in Hamlet at the Museum. Prices way down.

COLUMBUS, O., April 22.—Kruger's Dreams had a fair-sized and well-pleased house at Comstock's Monday night. Miss Daly, the new member of the party, made a big hit with her dancing. Jennie Calef, as Bliss, at the Grand, opened to crowded and enthusiastic house.

INDIANAPOLIS, April 22.—Smith's Bell-Ringers opened to a big house at skating-rink prices. English's almost filled. At the Grand The Galley Slave to big house. Benefit of local Knights of Pythias. Zoo will reopen about May 4.

NEW BRITAIN, April 22.—Carrie Swain, in her Little Joker, opened to a packed house last night.

London Gossip.

LONDON, April 11.

The new play at the Adelphi by George R. Sims is a companion-drama to his justly celebrated Lights o' London, though its plot is more obscure. However, its telling involves bits of realism, especially that touching low life, and its scenic accessories are finer than anything yet seen on the London stage. One of the scenes is the London Docks, with crowds of people waiting to get work on the loading of ships. The picture is not overdrawn, and it always voices "the bitter cry" of the poor and starving.

The Adelphi is the home of melodrama, the Bowery Theatre of London in the days when the Old Bowery Theatre echoed to the tread of great actors in the stirring school. Mr. Fernandez, Sydney Howard, Mr. Glenny and Mr. Beveridge do the acting among the men, for while Charles Warner plays the lead in a fair manner, he never rises to the situation, and is generally a disappointment to his friends, who are most generous in according him more than his meed of praise. Of the ladies, while all the parts are conscientiously played, Louise Moodie, who plays the heavy lead, absolutely carries the play on her most capable shoulders. She is faultless in her conception as well as her carrying out of a role which is not only most difficult in itself, being a Polish accent part, but is rendered even more trying because it is a part which plays against the agreeable sentiments of the audience—a sort of feminine heavy villain. But Miss Moodie contrives to invest this most distasteful role with a human interest, and at the last infuses a touch of tenderness which inspires your pity rather than your contempt for a tortured sufferer, who might have been better had her life been different. An old theatre-goer remarked that she seemed invested with the spirit of Charlotte Cushman in that artist's best days.

Her dresses were beautiful and appropriate, one of them having a trimming of Oriental embroidery off the same piece of goods with which one of the great Bernhardt's dresses is decorated in Theodora. This trimming was purchased expressly for the dress in Paris. In appearance, in stage technique, in elocution, Miss Moodie was all that could be imagined and desired by the most particular critic. A rumor is afloat that the lady is to do the part a few months hence in America, so you will be able to see and judge for yourselves. Her reception after her long illness and absence in America, by her London public, was most enthusiastic. After the play Mr. Sims responded to the calls and bowed his acknowledgments, when Miss Moodie received an extra call, and in street dress and appearance of private life, bowed her thanks.

To return to Mr. Sims; the ladies who read THE MIRROR and who admire Mr. Sims' literary work, especially his "Dagonet Ballads," will be pleased to know that in personal appearance he is very attractive. A fine, ruddy, genial English gentleman, in the prime of manhood. He looks not unlike the Prince of Wales, whom the London barmaids slyly dub "bonnie Prince Teddie." Mr. Sims looks as if he had a nature to feel for the woes of the poor, and he bears out in his appearance his title of "the poet of the unfortunate." For myself, if he never wrote another line, his poem or ballad of "Billy's Rose" is quite enough, I think, to earn him recognition in the libraries as well as hearts of all readers on both sides of the Atlantic.

As The Last Chance made its appearance, In the Ranks filed reluctantly out. The last night of its representation, the curtain hitched in the most extraordinary manner in its descent, seeming unwilling to make a final descent on the play which has run about a year and a half. To the superstitious this was a very significant incident, but so far the new play seems likely to become quite as popular.

In the Ranks owed much of its success to the "wars and rumors of wars" with which the country teems. Military plays are likely to become popular. Not to be behind the times, the lessee of the new Theatre Royal, Stratford, has had written for him a new military play to be called My Comrade; or, Risen from the Ranks, by Charles Horsman, which is ready for production. Military plays are necessarily melodramatic, and "situations" are striven for. A recent theatrical effect of this sort made a most amusing climax. All the greater, perhaps, in that it was an unrehearsed one. At a near-by provincial town, a melodrama was being performed and the last act was to show the death of the heroine by poison, given by her lover. As the time neared the lover whispered in agonizing helplessness to the heroine: "I have forgotten the phial." "Kill me with a pistol or a dagger," she replied. "I have neither," he returned. "Kill me quickly, for the audience is impatient," she exclaimed. An inspiration instantly seized him, and as she turned he gave her a kick. She staggered and fell exclaiming, "I die by the hand of the poisoner!" It was, to say the least, a novel climax.

At this Easter season, however, the opera rather than the theatre is the most popular form of entertainment among the better classes of amusement seekers. Carl Rosa's season of English opera at old Drury Lane is one of the delights of Londoners. Madame Georgina Burns gains in volume of voice, and in her acting constantly improves. She certainly is very beautiful and of graceful figure. A Miss Marian Burton does some good work, and as Layarillo in Maritana scored a hit. Her voice is a mellow contralto, and she sings with great dramatic expression. Of course Marie Roze is superb in voice, appearance and acting—that goes without saying. One of the most beautiful bouquets of Easter lilies ever seen in Drury Lane was presented to her when she did Carmen this week for the first time on Easter Tuesday. The operas have been mounted carefully, Augustus Harris, as usual, leaving nothing undone that can contribute to the pleasure of his patrons.

By the way, Mr. Harris is already hard at work on his next year's pantomime. Amy McNeill, who appeared last year at the Surrey Theatre in a round of leading characters with considerable success, has been specially engaged by Augustus Harris for the ensuing autumn dramatic season.

The Surrey Theatre reminds one that these boards were the scene of the initial successes of the Vokes Family, or part of it. The Vokes Family originally consisted of Messrs. Fred and Fawdon Vokes and the Misses Jessie, Rosina and Victoria Vokes. Jessie was the eldest of the sisters, sisters, and her demise last June cast a gloom over the theatre-going world. Jessie made her first appearance on the Surrey stage when only four years old, and for a long time after she played the leading juvenile characters. The veteran Creswick, then a lessee of the theatre, taught her elocution, stage business and dancing. Her earliest successes were Mamilius, in A Winter's Tale, with Samuel Phelps; Tyal, in The Pirates of Savannah, with Charles Mathews; Prince Arthur, in King John, with Messrs. Phelps and Creswick, and the Prince of Wales, in Richard III., with Barry Sullivan. Victoria began her professional career at two years of age, while Rosina made her first appearance in long clothes, before the reign of "prevention of cruelty to children" apostles, who would have stopped the performance. In 1861 they began their career as the "Vokes Children." Those of that world-renowned little band still remaining are at present meeting with great success in the provinces. A new play is being written for them by an American dramatist resident in London for the season. It may not be generally known that Rose Wood, of America, is a cousin of this gifted family, whom she much resembles personally. Ten times the Vokes Family have crossed the Atlantic, twice the Rocky Mountains, and after a month among the Mormons in Salt Lake City they passed through the great Yosemite Valley on to San Francisco. They have appeared in every city of importance in Great Britain, Ireland, etc. They are to be prominently placed in next year's Christmas pantomimes, for, strange as it may seem, an alert manager no sooner rings down the curtain on one year's pantomime than he begins operations in marshalling forces for the next year's pantomime.

Two topics usually greatly move theatre-goers: "What is to be Drury Lane's pantomime?" and "What is to be the Lyceum Theatre programme?" All London is now anxiously awaiting Henry Irving's reappearance at the latter, his own theatre, and he will have a rousing welcome. The *Era* pays the great tragedian a neat compliment in a recent editorial referring to his American, especirlly his Boston, success, by saying "that if America has an aristocracy, it is one of taste, and that it centres in Boston."

Apropos of Boston, J. R. Van Zandt, of that city, is a recent London arrival, fresh from his Canadian triumphs in conducting the monologue entertainment of Florence Marryatt, who promises to repeat her successes in the British provinces. Mr. Van Zandt speaks in glowing terms of the unique charm of his star's entertainment, especially her comic lecture on "What shall we do with our men?" It is needless to add that Mr. Van Zandt also looks pleasurably forward to the London triumph of his daughter, Marie, in June.

A. W.

The Students Give a Performance.

On Tuesdny morning a strange scene took place within the walls of the Lyceum Theatre. Many of the students of the School of Acting have been hanging on to the concern for a long time in expectation that Mr. Mackaye would fulfil his promise and allow them to appear before the public in some play in which they would be able to show their progress in the dramatic art. He had put them off so often that they almost despaired. Several of them took the affair into their own hands, and privately rehearsed two pieces—The Cape Mail and Doing for the Best. They purchased costumes and applied to Mackaye for the use of the theatre, intending, if successful, to go upon the road, as they possessed, collectively, sufficient funds to launch them upon the troubled sea. The Director would hear of no such thing, but after much persuasion and some threats he was induced to consent to a trial on Tuesday morning at the theatre, provided outsiders be excluded. This was eagerly agreed to, and none save a few employes of the house were to be seen in the theatre when the curtain was rung up on The Cape Mail.

Despite the difficulties which the students had labored under, Mr. Mackaye himself is reported to have spoken very highly of the outcome. But in the face of this creditable effort, Mr. Mackaye will not agree to the students appearing in a theatre which was avowedly erected for them.

The members of the School propose to give a performance at some other theatre for the edification of the press and public.

The Kiralfys' New Move.

Since the competition between the Kiralfy Brothers and Poole and Gilmore, by which both parties lost large sums, the former firm has partly dropped from public view, and spectacular has fallen more or less into disfavor. At least this is the case in New York. Poole and Gilmore have determined not to attempt it again on such a scale, but the Kiralfys still have great faith in it, and are laying their plans for a big production in this city next season. As they could not accomplish their project of erecting a theatre, they set about to try and hire one. The stage of Niblo's being the most suitable, they approached their late opponents with a proposition to open the season with Puck, a piece they have been working upon for two years; but Poole and Gilmore would not treat with them in any way, and at once closed with Bartley Campbell for the production of Clio, which will be done at Niblo's on August 17.

As yet the brothers have not succeeded in engaging a suitable house, but about two weeks since they formed an organization called "The Kiralfy Spectacular Company," and filed its certificate of incorporation in the County Clerk's Office. The articles provide for the acquisition, by purchase or lease, of buildings containing a hall or halls for public entertainments, etc. The capital stock of the concern is $100,000, divided into one thousand shares of $100 each. The corporators and managers for the first year are: Imre Kiralfy, Bolossy Kiralfy, Joseph H. Simpson, Isaiah Paxon and Benjamin H. Steinhardt, who, together with Theodore Rothschild, Gabriel Brenhauer and Albert Parkes, are the Trustees for the first year.

False Lures.

A good lawyer best serves his case by keeping the main point in view, constantly recurring to it and enforcing it as a matter of vital importance. He is not discursive, but centripetal. If his subject is soap, he sticks to soap. So with the good dramatist; he moves carefully along in line with the *motif* of his play and keeps attention fixed on that.

What holds in these pursuits is good for all business which has a purpose. The main subject is raised, brought forward and never lost sight of by diverging to misleading suggestions or side paths drawing away from the matter in hand.

And it will be found that all attemps to "clap on" a rider proves in the end futile and becomes a drag, impeding headway.

We refer now especially to such practices as offering with a Bible the portrait of the Rev. Dr. Smithson or a photo of "The Old Oaken Bucket." Whoever purchases a Bible with these adjuncts is not an honest Bible purchaser, but rather a speculator in merchandise. Such extrinsic attachments are specially offensive and ineffective when given out in connection with the arts or literature. This handicapping of public interest with abnormal persuaders has attained an extraordinary growth as an element of theatrical enterprise.

Where in former times a single sheet on a dead wall announced a theatre and its play with the cast for the evening, we have now a whole panorama in colors spread before us, occupying a rod of fencing, in which are exhibited all sorts of figures and fantasies calculated to daze, distract and bewilder the beholder, and so gorge his spectacular appetite that he has no desire to visit the theatre to see good acting and honest scene-setting. In this connection we may, we think, honestly question the policy and profit of so-called souvenirs and hundred-night gifts, although these may to a certain extent have a bearing upon the interest of the play itself.

At any rate whatever is offered as an inducement, apart from the performance, detracts so much from the rightful occupation of the theatre-goers mind, and substitutes for it a mere make-shift and catch-penny lure, partaking more of trade than of art.

The energy which is now so lavishly bestowed on fences and housetops, the windows of cigar shops and the halls of saloons, could, in our judgment, be more profitably employed in securing a better performance and a more attentive audience within the house.

Augusta Chambers, who assisted in performances by the Ford Amateur Society of Savannah last Summer, was warmly welcomed on her visit there with the Two Johns company last week. She was presented with a basket of flowers.

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STAGE STORIES.

III.

STAGE-DOOR LETTERS, AND WHAT CAME OF THEM.

I think that the idiot who indites senseless epistles to favorite actresses and to favored women who follow the stage—there's a nice distinction involved here which I shall leave the reader to draw on his own account—is regarded in quite as despicable a light among people in general as he is among the profession in particular. I have never, during a long and eventful connection with theatricals, known of an instance wherein a "mash" letter, so called, sent to an actress, was inspired by proper motives. But I will not make the same sweeping denunciation of the dainty epistles wherewith impressionable young ladies are wont to attest their admiration of some popular histrion of the masculine gender. These are foolish expressions of admiration from immature and unsophisticated minds as a rule, but fortunately, and to the credit of the men of the profession be it said, there seldom results from these scented and rhapsodic productions consequences of an evil character. I know of at least one authentic case in which a letter belonging to this category was the direct cause of more happiness than feeble words of mine can express.

Twenty years ago there were many more stock companies in New York than there have since been, and I was a member of one of them. Consideration of the years that have elapsed will acquit me of egotism in saying that I was accounted among my friends to be better looking than most young men of four-and-twenty. I had served my apprenticeship in a Western company, playing everything from high tragedy to broad burlesque. This practice was of vast benefit, and when a New York manager offered me a position and a salary I accepted it with joy, although the line of business was character parts and the remuneration such as a utility man nowadays would disdain.

I suppose I had the usual vanity of young fellows who are spoiled by hearing complimentary remarks passed on their appearance. Silly fool that I was, I never wore the wigs and face-paint of the character parts allotted me without a secret dislike for having to disguise my good points. But I was fired with a true love for my art, which greatly outweighed my overweening conceit. At first I was ambitious, and I endeavored to follow, so far as my meagre lights permitted, true artistic methods. I was studious and gave all my time and attention toward improving the quality of my work. But before long I found that life in the great metropolis was far different from that in the comparatively provincial inland city where my first dramatic steps were taken. The surroundings were so novel, strange and alluring that I soon did no more work than my manager required of me, and when not playing, conning new parts, or rehearsing, I gave myself over to association with a choice coterie of jovial spirits who gathered at a coffee-house and wine vault in the vicinity of the principal theatres, and spent their surplus earnings in convivial pastimes.

It has been urged against the present combination system that the actor is apt to fall into evil ways on account of the absence of study and the large amount of leisure which it involves. But I notice as a singular fact, notwithstanding, that there was quite as much if not more "boozing" in the good old "palmy days" as at the present time. A raw provincial like myself was easily dazzled by the charms of that bohemian circle—although it did occasionally strike me as queer that the leading members of it, the enviable persons who told the best stories, sang the best songs, and were generally looked upon with that degree of admiration to which their pothouse supremacy entitled them, habitually ate, drank and were merry at my expense. Not knowing as much of the world and its people then as now, I failed to profit by the discovery, but went on wasting my slender substance with the open-handed recklessness natural to youth and inexperience.

All this is introductory to my first, I may say my only, stage-door correspondence. It may appear tedious to my reader; but my reader must take me as he finds me—introduction and all.

It—of course I mean my "mash" letter by "it"—arrived one night during performance and was handed to me by Mr. Boggs, the crusty old stage-doorkeeper, as in company with a crowd of my jolliest brother actors I was bound for the convivial professional haunt alluded to. It was not encased in a pink envelope, it did not emit an odor of patchouli or ylang-ylang, it was not addressed in the delicate and immature handwriting characteristic of the proverbial school-girl. It was a business-like missive, so far as could be judged by outside appearances. The envelope was large and strong, and my name, "John Waverly," was written upon it in a firm, slightly foreign hand

"Some confounded bill!" I ejaculated, for I had been robbing the commercial Peter of late to pay the bacchanalian Paul, and I slipped the letter into my pocket and went on with the rest. Arrived at our destination we found our usual festive concourse, and soon the drink was circulating and conversation became lively.

"What think you, boys," said one; "Waverly's getting letters at the back door."

"Bills more likely," said another.

"He's coming on altogether too fast for a rural recruit," continued the first speaker; "I saw old Boggs pass him a letter this very night."

"Read it," shouted the assembly.

"That's only fair. Come, let's see whether it is the sweet outpouring of a maiden's heart or merely the tailor's gentle reminder that those trousers you're wearing aren't paid for."

I protested, but my objections were unanimously voted down, and so, yielding to this pressure, I mounted a chair, drew the letter from my pocket, broke the seal, cleared my throat, and glanced at the first line. What I read there caused the blood to rise to my cheeks and a feeling of shame to pervade my whole being.

I folded the letter carefully, placed it back in my pocket and said, "I'm sorry, gentlemen, but I cannot read the contents to you." There immediately arose jeers and derisive cries, mingled with other remarks of a nature decidly indigenous to the place we were in. "If you persist in your demand," I continued, quietly but determinedly, "I shall be obliged to bid you good night."

The vociferous requests to "read the letter" being loudly resumed by everybody, I took my hat and my leave. To my lodgings was not far, and arrived there I proceeded to read the communication which had caused my sudden departure from Bohemia. The opening words which had caught my eye and silenced my tongue were:

"I know you to be a gentleman—"

Was this knowledge correct? I doubted so when I thought how nearly I had come to violating the saced confidence of a woman's letter. The letter continued: "For that reason I trust myself to write to you. I hold peculiar ideas; a cherished one is the broad belief that if one human being wishes to express certain thoughts to another, the restrictions of a social law in the making of which I had no part, ought not to prevent that common exchange." Then the writer, whose full name, Gloria Mendez, was signed at the bottom of the missive, having justified disregard for conventionality, went on to say that she was a feqruent visitor at the theatre, and had seen me act a number of parts. The first time she witnessed my performance she thought I showed much promise, my acting displaying many delicate and artistic points. Subsequently she noticed that I grew careless and slighted my work. I knew this criticism to be just, if harsh, but I resented truth, for some mysterious reason, when penned by my strange correspondent. The writer continued that she had taken quite a sisterly interest in my welfare; she had never seen me off the stage, and did not know that she should ever wish to; but she had read something about me in the gossip columns of the papers. She further begged that I would not misconceive the spirit in which she wrote, nor seek to meet her, but she would be glad to be allowed from time to time to use the epistolary medium for commending my work when it was good, or pointing out my faults when they manifested themselves objectionably. She concluded by hoping that she might be the means of renewing my interest in my duties.

I cannot say that the perusal altogether pleased me. I was not delighted, nor on the other hand disappointed. If I had been able at the time to have accurately analyzed my feelings I should have concluded I was piqued, and so retired and enjoyed a good night's sleep. But I tossed from side to side and my advisory correspondent, my self-constituted Mentor, would not vanish from my thoughts. Why had she taken the singular interest in me? Was it voluntary love? Was it some chance resemblance to some one she loved? She certainly was not a fool, yet could she have been struck by one of those peculiar madnesses which young women who visit the play-house are often afflicted with? To these questions I could give a decided answer in the negative. Besides, she could not know how I appeared in the form of character "make-up." No; I must be content with the supposition that Gloria Mendez (name suggestive of rich Southern beauty, black lashes, dreamy eyes, and cheeks of olive hue! was an eccentric but charming creature who took it upon herself to meddle with a stranger's affairs and express opinions which she ought to keep strictly to herself, since they were not flattering to my self-esteem.

And yet, could I deny that her censure was deserved—her advice good? Could I truly say that the decline in my efforts was fancied? Should I not feel grateful rather than annoyed because a person who could lecture me from an entirely disinterested standpoint had taken the trouble to send me words of kindly counsel? Of course I ought, and with this decision my sense of resentment gave place immediately to a consciousness of gratitude to the writer of that letter and desire to so restore myself in her good graces that she would find me a worthy object for praise.

I soon had the opportunity I wanted. The bill was changed frequently in the days of which I write; and a new play was underlined. I devoted myself to arduous study. The part was a better one than any I had had that season and it permitted effective treatment. My bohemian friends chided me for deserting them and gave vent to many jocular and more or less uncomplimentary comments, but I bore these trifles good-naturedly and felt cheered on to sturdy endeavor whenever I thought of my critical correspondent.

The new piece came on and I did my best. I think I succeeded even beyond my own expectation, for the audience was pleased to bestow a good deal of applause upon me and the manager came into my dressing-room as I was preparing for the street, patted me on the back and exclaimed, "Good boy!" said I had made a hit, and generously volunteered to increase my not very munificent wage. I felt as happy as possible in consequence of this unexpected good fortune; but there was just a little disappointment in my heart when I heard old Boggs say in answer to a question I tried to ask in tones of indifference, "No, there aren't any letters to-night, sir."

I thought she might have given some sign of her presence—if only a line to say she was satisfied. I had striven hard for her appreciation and although I had added vastly to my professional standing thereby, still I was discontented to have to go without my wished for reward. But, though delayed, it came next day. After rehearsal Boggs said: "'Ere's a letter for yer, Mr. Waverly—jest come."

"Who left it?" I asked, eagerly seizing the precious packet.

"A lady with a veil," he said, with a cunning look in his bleary old eyes. "It were only a minute ago, sir; mayhap she ain't turned the corner yet." And our Cerberus chuckled mysteriously as he turned away.

With as much dignity as possible I hastened outdoors, ran to the corner and breathlessly scanned the street in both directions. My aggravatingly mysterious Gloria was not to be seen—there wasn't a woman in sight. Hurrying home I opened and devoured the letter. It was a sweet and simple message, full of gentle encouragement, praise for my acting, and concluded with the ingenuous remark that the writer "was glad to see her former letter had awakened my dormant better self." Confound it all! I had worked to please her solely—why should she attribute my zeal to conscientious motives?

I wanted to write to her and tell her why I had striven to regain lost ground. She had given no address—purposely I presumed—and I could not think of playing the spy upon one whom it was easy to see was both by instinct and education a lady.

I finally hit upon a plan of communication which I thought to be decidedly clever. Having written and destroyed half a dozen notes, I eventually composed one which came nearer satisfying me than any of the others. It simply returned thanks for Miss Mendez's kindly interest and valuable advice, and begged that the writer might be permitted to reply to such letters as might in the future reach him.

By what means my communication was placed in the hands of the person for whom it was intended, and in what eventful manner its receipt affected all my future life, you shall presently learn.

[CONCLUDED NEXT WEEK.]

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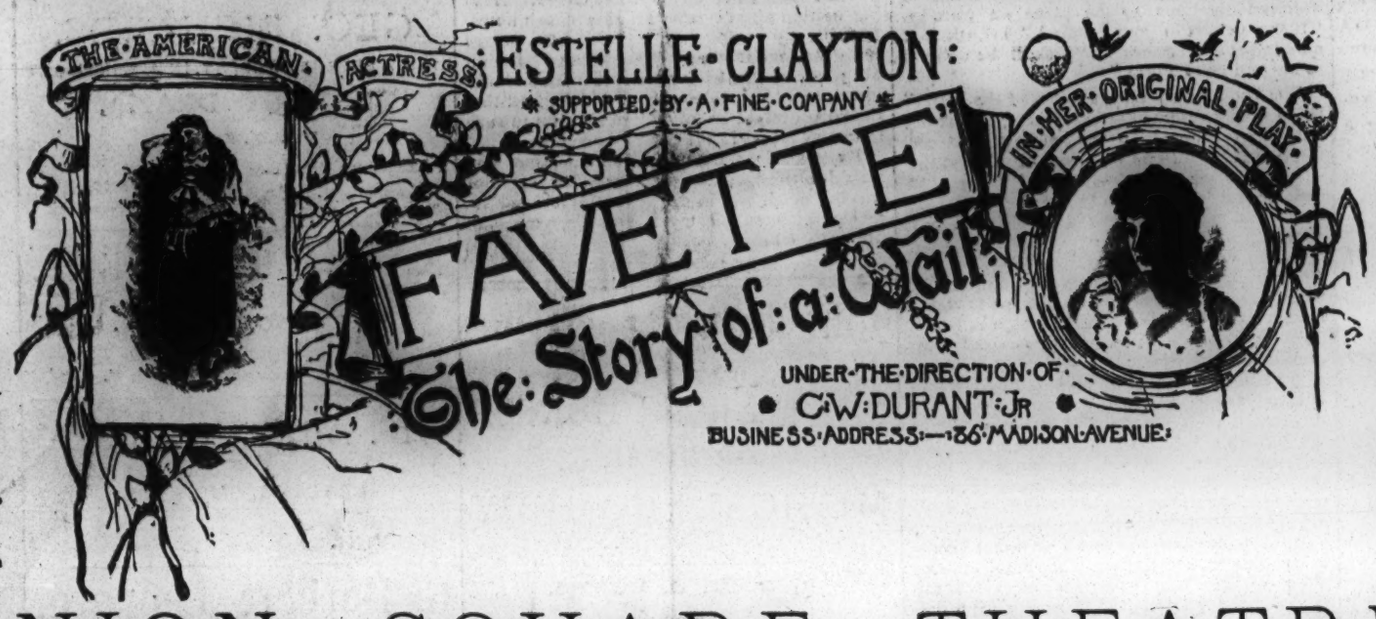

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